Natya Shastra

By Bharata Muni

English Translation By HinduMonastery.com

[Public Domain]

Natya Shastra

By Bharata Muni

English Translation By HinduMonastery.com

[Public Domain]

[Translated with the help of Ai. Not verified with the Source after translation. It may contain errors and wrong verse numbers]

HinduMonastery@outlook.com

Chapter 1: The Origin of Drama (Nāṭyotpattiḥ).

1. Having bowed my head to the gods Pitāmaha (Brahmā) and Maheśvara (Śiva), I shall now expound upon the science of drama (Nāṭyaśāstra), as it was declared by Brahmā.
2. In ancient times, having completed their morning prayers and rituals, the sages, with their minds at ease, approached Bharata and asked him the following.
3. The sages, led by Ātreya, said: "O Brahmin, how did you come to receive this Veda of drama (Nāṭyaveda) through the word of Brahmā, and for what purpose?"
4. Hearing the words of the sages, Bharata, the best of sages, replied to their query about the history of the Nāṭyaveda.
5. "Listen with faith as I narrate the history of how this drama came into being from the words of Brahmā."
6. "O Brahmins, in the past, during the Kṛta Yuga, in the reign of Vaivasvata Manu, when people became addicted to vulgar ways, ruled by greed and desire."
7. "...and the world was filled with envy and anger, happiness and sorrow, and inhabited by Devas, Dānavas, Gandharvas, Yakṣas, Rākṣasas, and great Urāgas (serpents)..."
8. "...and when Jambudvīpa was established and protected by the Lokapālas (guardians of the world), the gods, led by Mahendra (Indra), spoke to Pitāmaha (Brahmā)."
9. "'We desire a form of entertainment that can be both seen and heard. The Vedic scriptures are not accessible to the Śūdra castes.'"

10. '"Therefore, O venerable one, O creator of the universe, please create a fifth Veda, accessible to all castes (*varṇas*), that all may hear.'"
11. "Having said 'So be it' to the gods, the deity Brahmā dismissed the lords of the celestials and the assembly of Lokapālas."
12. "Then, entering a state of yoga and meditation, recalling the teachings of the Vedas, he created the Nāṭyaveda, born from the essence of the four Vedas."
13. "He took the recitative element (pāṭhya) from the Ṛgveda, the song (gīta) from the Sāmaveda, the histrionic representation (abhinaya) from the Yajurveda, and the sentiments (rasas) from the Atharvaveda."
14. "Thus, the great-souled, all-knowing Lord Brahmā created the Nāṭyaveda, connected to the Vedas and the Upavedas."
15. "Having created the Nāṭyaveda, Brahmā spoke to Sureśvara (Indra): 'I have created this history (itihāsa). Let it be employed among the gods.'"
16. '"Let this be performed by the wise and skilled Devas who are clever, learned, and devoid of weariness.'"
17. Then Brahmā spoke these great words to Mahendra (Indra): '"O Lord of the Devas, you should employ this Natya (drama) among the gods.'"
18. '"You, along with your hundred sons, are capable of grasping, retaining, and performing this, for you are the lord of the thirty (gods).'"

19. "Having heard these words spoken by Brahmā, Śakra (Indra), with folded hands and bowing, replied to Pitāmaha (Brahmā)."
20. "'O best of sages, the gods are incapable of grasping, retaining, putting into practice, or performing this drama.'"
21. "'They are not skilled in its application. It is the sages, who know the secrets of the Vedas and have fulfilled their vows, who are capable of maintaining and applying this drama.'"
22. "Having heard these words from Śakra, Brahmā then said to me: 'You, with the help of your hundred sons, will be its performer.'"
23. "'You are a sage, pure in your vows, and learned. You are capable of its practice.'"
24. "Accepting the command of Brahmā with my head bowed, I then taught the entire performance to my sons."
25. I assigned the roles to my sons, who were well-versed in the scriptures and practice, according to their suitability.
26. I gave them roles such as Vidūṣaka (jester), Sūtradhāra (stage manager), and Pāripārśvika (assistant).
27. The names of my sons are Pāñcāla, Maddhama, Dānta, Hṛṣṭa, and Śāṇḍilya.
28. To aid in the performance, Brahmā created the Apsarasas (celestial nymphs) from his mind.
29. Mañjukeśī, Sukeśī, Miśrakeśī, Sulocanā, Saudāminī, Devadattā, Devasenā, Manoramā.
30. Sudatī, Sundarī, Vidagdhā, Sumangalā, Santati, Sunandā, Sumukhī, Māgadhī, Arjunī.

31. Saralā, Keralā, Dhṛti, Nandā, Supuṣkalā, and Kalabhā were created.
32. Brahmā also gave me a cymbal player named Svāti and his disciples.
33. He also gave me the great sage Nārada and other Gandharvas who were experts in singing and playing instruments.
34. Then, with my sons, I approached Brahmā and, with folded hands, spoke these words.
35. "O Lord, the rules of practice have been established. Now please instruct us on the Bhāratī Vṛtti (verbal style)."
36. "O great Brahmin, the styles are dependent on women. Please provide us with women who are skilled in dance."
37. Then the great-souled Brahmā commanded me: "Go with your group and perform this drama during the banner festival of Indra."
38. "There, in front of the assembled gods, you shall present a play depicting the victory of the gods over the Asuras."
39. Then, at the appointed time, I went with my hundred sons to the banner festival of the great Indra.
40. There, after the preliminary rites were performed, I began the Nāndī (benedictory verse).
41. Having pleased the audience of gods with recitations of auspicious hymns, I staged a play depicting the defeat of the Dānavas by the gods.
42. Then Brahmā and the other gods, pleased with the performance, bestowed various gifts upon us.

43. Indra gave his own banner (dhvaja), Brahmā a water-pot (kamaṇḍalu), Varuṇa a golden pitcher, and Sūrya a crown.
44. Śiva gave success (siddhi), Vāyu a fan, Viṣṇu a lion-throne, and Kubera a bracelet.
45. The goddess Sarasvatī gave a pearl necklace. The remaining gods, Nāgas, Yakṣas, Guhyakas and Rākṣasas, pleased, gave their various ornaments, qualities, and powers.
46. But while the performance, depicting the killing of the Dānavas and Asuras, was in progress, the Dānavas who were present became enraged.
47. Led by Virūpākṣa, they rose up and, accompanied by the Vighnas (obstacles personified), spoke these malicious words.
48. "'We will not tolerate this performance. Let us go and put a stop to this drama!'"
49. Rising up with the Vighnas, they used their magical powers to paralyze the speech, movement, and memory of the actors, director, and assistants.
50. Seeing this calamity and the paralysis of the actors, Indra became worried. "What could be the cause of this destruction of the performance?"
51. Then, rising from his seat, Indra, the thousand-eyed one, grasped his banner staff (jarjara).
52. With his banner staff, which was adorned with jewels and had a powerful joint, he struck down the Dānavas and the Vighnas.
53. The Dānavas and the Vighnas who came to obstruct the play were beaten and shattered by Indra's banner staff.

54. All the Vighnas, along with the Asuras, who had come there, were crushed by the banner staff.
55. Having thus vanquished the Asuras and all the Vighnas, the gods shouted with joy, "Excellent! Excellent!"
56. And because the Vighnas were shattered (jarjarita) by it, it came to be known as 'Jarjara'.
57. From that day on, it became a custom to worship the Jarjara before the start of a performance for the removal of all obstacles.
58. After the Vighnas were destroyed and the Asuras defeated, I recommenced the performance with my sons.
59. But the remaining Asuras, filled with anger, again began to create disturbances, afflicting the actors with their magical powers.
60. They made the actors appear deformed, fat, thin, tall, short, and invisible.
61. Seeing this new obstacle created by the Asuras, I approached Brahmā with my sons.
62. "O Lord, this drama which you have created is destined for destruction. Please devise a way to protect it."
63. "The Asuras, out of their inherent hostility towards the gods, are trying to destroy this dramatic performance."
64. Then Brahmā said to Viśvakarman, the divine architect: "Construct a playhouse (nāṭyamaṇḍapa) with excellent characteristics."
65. "It should be built according to the rules of architecture, so that no obstacle can disrupt the performance."

66. "Let the gods, stationed in their respective places, protect the playhouse from all sides."
67. Then Viśvakarman, following Brahmā's command, built a playhouse endowed with all the auspicious signs.
68. After the playhouse was constructed, Brahmā said to me: "Now, assign the different parts of the playhouse to the various gods for protection."
69. I assigned Candra (the Moon) as the protector of the main pillar (stambha). The Lokapālas (guardians of the directions) were assigned to the other pillars.
70. The Maruts were assigned to the corners, Mitra to the doors, and Varuṇa to the space between the pillars.
71. Agni was placed in the altar area. The four castes were assigned to the pillars of their respective colors.
72. The Adityas and Rudras were assigned to the spaces between the pillars. The Apsarasas were assigned to the interior parts of the hall.
73. The Yakṣiṇīs, Guhyakas and the great-souled Panṇagas were assigned to the walls.
74. Brahmā himself took his place in the center of the stage. Śiva was placed in the east, Viṣṇu in the south, and Skanda and Vāyu in the west.
75. Indra, along with the other gods, was seated in the auditorium. The Daityas and Asuras were assigned to the foundation of the stage.
76. The Jarjara was to be protected by Indra, its joints by the gods, its top by Śiva, the middle by Viṣṇu, and its base by

Brahmā. 7S. The great Nāgas, Ananta, Vāsuki, and Takṣaka, were appointed to protect the different parts of the Jarjara.

77. The Yakṣa king Kubera was assigned to the makeup room (nepathya-gṛha). The Bhūtas, Piśācas, and Guhyakas were assigned to the area around the stage.

78. Then Brahmā, having arranged for the protection of the playhouse by the gods, spoke to the Vighnas and Asuras.

79. "Why have you come here with the intention of destroying this drama? Explain your reasons."

80. The Asuras, led by Virūpākṣa, replied to Brahmā: "This play, which you have created, depicts us in a bad light and the gods in a good light."

81. "This is a partial representation, done out of favoritism for the gods. This should not have been done by you, the progenitor of all worlds."

82. Hearing their words, Brahmā replied with a smile: "Enough of your anger and dejection. I shall explain."

83. "This drama is not created exclusively for you or for the gods. It is a representation of the state of the three worlds."

84. "In it, there is sometimes righteousness (dharma), sometimes play (krīḍā), sometimes wealth (artha), sometimes peace (śama), and sometimes laughter (hāsya)."

85. "Sometimes there is fighting (yuddha), sometimes love (kāma), and sometimes killing (vadha)."

86. "It teaches dharma to those who are inclined towards it, love to those who seek it, and wealth to those who pursue it. It brings restraint to the unruly."

87. "It gives courage to the timid, enthusiasm to the valiant, and knowledge to the ignorant. It gives wisdom to the learned."
88. "It is an entertainment for the wealthy, a solace for the afflicted, a means of livelihood for those who live by it, and a source of composure for the agitated mind."
89. "This drama, which is a repository of various emotions and depicts different situations, will be an imitation of the actions and conducts of people."
90. "It will be enriched by the teachings of all the scriptures and will be a promoter of all arts."
91. "The drama represents the activities of the best, the middling, and the lowest types of people, offering them counsel."
92. "It is a depiction of all the emotions. It is a representation of the actions of the entire triple world."
93. "It shows the actions of gods, asuras, kings, as well as householders. It is a representation of their states of being."
94. "The nature of the world, with its joys and sorrows, when represented through acting and other forms of histrionic expression, is called 'nāṭya' (drama)."
95. The fifth Veda, called Nāṭya, combined with history (itihāsa), has been created by me.
96. Therefore, you should not feel any resentment towards the gods. This Nāṭya is a representation of the moods (bhāva) of all the three worlds.
97. It is not meant to exclusively praise or blame any particular person. It is a narration of events.

98. The drama teaches duty, even to those who are averse to it, and it promotes fame, longevity, and intellect.
99. It is a means of providing good counsel to the world. It is a source of all kinds of knowledge.
100. There is no knowledge, no craft, no learning, no art, no yoga, and no action that is not found in this drama.
101. Therefore, I have created this drama to be an imitation of the actions of the world. So, O Daityas, do not be angry with the gods.
102. The drama is a representation of the seven continents (dvīpas).
103. For this reason, in dramatic performances, the gods should always be shown as victorious, and the Daityas as defeated.
104. The actions that are established as meritorious and auspicious are to be performed by kings. These actions bring them victory.
105. The performance which is auspicious and brings victory to kings is known as 'Pūrvaraṅga' (preliminary performance).
106. The drama is an imitation of the state of the three worlds.
107. It is an imitation of the joys and sorrows of the world, represented through gesture and the like.
108. It is a representation of the nature of the world.
109. It presents the good, the bad, and the middling.
110. It gives solace to the unhappy, the weary, the sorrowful, and the ascetic.
111. It is the bestower of righteousness, fame, long life, well-being, and intellectual growth.
112. It is instructive to all people.

113. This drama will contain the essence of all the scriptures and will be a demonstration of all the arts.
114. Then the Daityas, having heard Brahmā's words, were pleased and said, "We are satisfied. Let the drama be performed."
115. Then Brahmā, having pacified the Daityas, instructed me to begin the performance.
116. After the Pūrvaraṅga was duly performed according to the rules, a Dima type of play called 'Amṛtamanthana' (The Churning of the Ocean) was staged.
117. In this, the gods and the Daityas were the main characters. It was filled with heroic sentiment and energetic actions.
118. The gods were pleased with this performance and, gratified, they gave me various presents.
119. Then, after the performance was over, Brahmā returned to his abode, accompanied by the gods and sages.
120. Thus, O Brahmins, was the origin of the Nāṭyaveda, created by Brahmā and brought down to earth by me.
121. You are all learned and pure. You are fit to receive, retain, and practice this science.
122. Therefore, learn this Nāṭyaveda from me, along with its supplements and collections.
123. Thus addressed, the sages, led by Ātreya, spoke to the great sage Bharata with joy.
124. "O great sage, if you have decided this, then please teach us this sacred Nāṭyaveda."
125. "We shall learn it with devotion, for the good of the world and for the attainment of fame and righteousness."

126. Hearing their words, Bharata replied to the sages: "So be it." And he began to teach them the science of drama.

Chapter 2: The Playhouse *(Nāṭyamaṇḍapa)*

1. The sages then asked the great sage Bharata again, "O venerable one, please tell us about the characteristics of the playhouse."
2. "What are its dimensions, its types, and what are the rules for its construction? And what is the procedure for its worship (*pūjā*)?"
3. Hearing their words, the great sage Bharata replied to the sages, "Listen, I will tell you everything about the characteristics of the playhouse."
4. One should not perform a drama in a place that is open on all sides, for a performance in such a place will be indistinct and ineffective.
5. For this reason, one should construct a playhouse that is enclosed and protected from the wind, so that the sounds produced are clear and resonant.
6. In ancient times, Viśvakarman, the divine architect, designed three types of playhouses according to the scriptures.
7. The three types are: rectangular (*vikṛṣṭa*), square (*caturaśra*), and triangular (*tryaśra*).
8. These are measured in cubits (*hastas*). A cubit is equal to twenty-four finger-widths (*aṅgulas*). The measurements are given in cubits and rods (*daṇḍas*).

9. The gods have a playhouse of the largest size (108 cubits), kings have one of the middle size (64 cubits), and ordinary people have one of the smallest size (32 cubits).
10. I shall first describe the characteristics of the medium-sized rectangular playhouse.
11. A piece of land measuring sixty-four cubits by thirty-two cubits should be taken and divided into two parts.
12. The back part, measuring thirty-two cubits square, will be the auditorium (*prekṣāgṛha*). The front part will be divided for the stage.
13. Of this front part, the area measuring sixteen cubits by thirty-two cubits will be the stage (*raṅgapīṭha*).
14. To the west of this will be the makeup room (*nepathya*), which will be sixteen cubits by thirty-two cubits.
15. A wise man should construct the playhouse after having first measured the land with a string. All measurements should be made carefully.
16. All the land should be cleared of bones, skulls, potsherds, and grass. It should be leveled and made smooth.
17. The ground should be ploughed with a golden plough after worshipping the stars and constellations on an auspicious day.
18. During the ploughing, one should offer oblations to the gods, Brahmins, and the king. Curd, rice, and sweets should be given as offerings.
19. At the auspicious time of the Puṣya constellation, a white string made of cotton, muñja grass, or bark should be used for measurement.

20. The string should be held by experts in measurement. If the string breaks in the middle, the owner will die; if it breaks at one-third of the length, there will be fear from the state; if at one-fourth, the artist will meet his end.
21. If the string slips from the hand, it indicates some disease. Therefore, one should be very careful while measuring.
22. After measuring the land of sixty-four cubits by thirty-two cubits, the parts should be divided as prescribed.
23. The stage proper (*raṅgaśīrṣa*) should be in the west, and the auditorium (*raṅgamaṇḍala*) in the east.
24. The area should be divided into two equal parts. One part, facing east, is for the audience. The other part is for the stage. 2s. This other part should again be divided in two. The western half is the stage (*raṅgapīṭha*), and the eastern half is the tiring-room (*nepathya*).
25. One should construct the walls of the playhouse on an auspicious day and time, after offering oblations to the cardinal points.
26. The foundation should be laid after making offerings of curd, fruits, and flowers, and reciting sacred mantras.
27. The foundation should be laid in the four corners first, with offerings of gold and other precious things placed underneath.
28. The southern wall should be constructed first, then the western, then the northern, and finally the eastern wall.
29. The walls should be made of well-baked bricks, strong wood, or stone, and should be plastered with lime.

30. The walls should not have any windows facing outwards, so that no external sound can disturb the performance. The playhouse should be soundproof.
31. The pillars should be erected on an auspicious day, with the blessings of Brahmins.
32. The main pillar on the southeast corner, known as the Brahma-stambha, should be installed first, with offerings and rituals.
33. Then the other pillars should be erected in their respective places: the Kṣatriya pillar, the Vaiśya pillar, and the Śūdra pillar.
34. The pillars should be decorated with carvings of various auspicious motifs like pots, leaves, and creepers.
35. The doors should be placed in the proper directions. The main entrance for the audience should be in the east.
36. There should be two doors for the actors to enter the stage from the makeup room.
37. The playhouse should be built like a mountain cave (*śailaguhākāra*) and should have two levels (*dvibhūmi*).
38. It should have small windows for ventilation, placed high up, so that the air can circulate without bringing in direct wind.
39. The playhouse should be decorated with paintings of men and women, creepers, and scenes of love-sports.
40. The seating arrangement for the audience should be in tiers, like a staircase, made of brick and wood.
41. The seats should be one cubit high and one and a half cubits wide, providing a clear view of the stage.
42. The stage proper (*raṅgaśīrṣa*) should be well-constructed, level, and smooth, like the surface of a mirror.

43. It should not be convex like the back of a tortoise or concave like the back of a fish.
44. A stage that is not level is inauspicious. A performance on such a stage will not be successful and will bring misfortune to the king and the country.
45. The stage should be adorned with precious stones like diamonds, lapis lazuli, sapphires, corals, and crystals.
46. There should be six wooden pillars on the stage proper, beautifully carved.
47. On both sides of the stage, two side-wings (*mattavāraṇī*) should be constructed, each supported by four pillars.
48. The area of the stage proper (*raṅgaśīrṣa*) should be eight cubits square.
49. The stage platform (*raṅgapīṭha*) and the side-wings (*mattavāraṇī*) should be on the same level.
50. The playhouse should be adorned with beautiful carvings, latticework, sculptures of elephants, tigers, and snakes, and various decorative motifs.
51. The walls should be plastered white and decorated with beautiful paintings.
52. Having constructed the playhouse according to these rules, one should perform the worship ceremony.
53. On an auspicious day, after a fast, the director (*sūtradhāra*), purified, should perform the worship.
54. At night, offerings should be made to the various deities and spirits who protect the playhouse.

55. To the gods in the sky, offerings of flowers, incense, and food should be made. To the spirits on the earth, offerings of meat and wine.
56. Offerings of various kinds of food should be given to the guardians of the directions in their respective quarters.
57. To the Vighnas and Bhūtas, offerings of rice cooked with turmeric, and various kinds of meat should be given outside the playhouse.
58. The director should then enter the playhouse and offer worship to the stage.
59. The musical instruments should be placed on the stage, covered with new clothes.
60. Worship should be offered to the instruments with flowers, incense, and sweets.
61. The Jarjara, the banner staff of Indra, should be worshipped with special offerings.
62. A mantra should be recited to the Jarjara, invoking its power to destroy all obstacles.
63. "You are the mighty weapon of Indra, created by all the gods. You are the destroyer of the Asuras. May you bring victory and success to this performance."
64. "May all the gods who reside in you—Brahmā at your base, Viṣṇu in your middle, and Śiva at your top—protect us."
65. "May the great Nāgas, Śeṣa, Vāsuki, and Takṣaka, protect your joints. May you be free from all defects."
66. Having thus worshipped the Jarjara, the director should then worship the presiding deities of the stage.

67. After the worship, Brahmins should be fed with honey and milk-rice (*pāyasa*).
68. The king and the actors should also be honored. The director should then announce the beginning of the performance.
69. Thus, the wise man who constructs a playhouse according to these rules will attain righteousness, fame, and wealth.
70. A playhouse constructed without following these rules will be inauspicious and will bring misfortune.
71. Now I will describe the characteristics of the square (*caturaśra*) playhouse.
72. It should be perfectly square, measuring thirty-two cubits on all sides.
73. The rules for the ground preparation, foundation, walls, pillars, and worship are the same as for the rectangular playhouse.
74. The division of the interior space is also similar. The auditorium, stage, and makeup room should be arranged within the square.
75. In the square playhouse, the stage should be in the center, and the seating for the audience should be arranged around it.
76. Now I will describe the characteristics of the triangular (*tryaśra*) playhouse.
77. It should have the shape of a triangle, with three corners.
78. The stage should be placed in one of the corners.
79. The entrance for the audience should be at the base of the triangle, opposite the stage.

80. The construction details are the same as for the other types.
81. A playhouse can also be of a medium size, measuring sixty-four by thirty-two cubits. This is suitable for kings.
82. The largest size, one hundred and eight cubits, is for the gods. Mortals should not attempt to build such a large playhouse.
83. If a mortal builds a playhouse of the gods' measure, it will be inauspicious and will not be successful.
84. The smallest size, thirty-two by sixteen cubits, is for ordinary people.
85. In a small playhouse, the voices of the singers and actors, and the sounds of the instruments will be heard clearly.
86. The facial expressions of the actors, which are important for conveying emotions, can also be seen clearly.
87. For these reasons, a medium-sized playhouse is recommended for kings.
88. The acoustic quality of the playhouse is very important. It should be free from echo and resonance.
89. Therefore, the walls should be solid, and the space should not be too vast.
90. The playhouse should be fumigated with fragrant substances like guggulu and resin to purify the air and make it pleasant.
91. The pillars should be decorated with golden jars, banners, and flags.

92. The seating should be arranged according to the social status of the audience. Brahmins in the north, Kṣatriyas in the east, Vaiśyas in the south, and Śūdras in the west.
93. The king should have a special seat in the center of the auditorium, on an elevated platform.
94. His seat should be adorned with jewels and covered with a beautiful canopy.
95. The ladies of the royal household should be seated in a separate, latticed gallery.
96. The ministers, officials, and learned men should be seated near the king.
97. The general public should be seated in the remaining areas.
98. The playhouse should be well-lit with lamps filled with fragrant oil.
99. The lamps should be placed in such a way that they do not cast shadows on the stage.
100. The person who builds a playhouse according to these rules will go to the world of Brahmā.
101. He will be free from all sins and will enjoy celestial happiness.
102. The king who patronizes the construction of a playhouse will be victorious and prosperous.
103. The land where a playhouse is built becomes sacred and brings merit to those who visit it.
104. Thus, I have explained to you the characteristics of the playhouse. What else do you wish to know?

Chapter 3: Worship of the Stage Deities (Raṅgadaivatapūjanam)

1. The sages said, "O great sage, you have described the construction of the playhouse. Now, please tell us about the worship (*pūjā*) to be performed on the stage."
2. "What are the rituals, what are the offerings, and which deities should be worshipped? Please explain the procedure in detail, O Brahmin."
3. Hearing their words, Bharata, the best of sages, replied, "Listen, I will now explain the procedure for the worship of the stage deities."
4. The worship should be performed by the director (*sūtradhāra*), who should have observed a fast for three days, be pure in body and mind, and be dressed in new clothes.
5. First, the impurities of the stage should be removed by sweeping and plastering it with cow dung.
6. Then the stage should be decorated with flowers, garlands, and banners. A beautiful canopy should be erected over it.
7. An altar (*vedi*) should be made in the center of the stage, and the sacred fire should be kindled in it with the proper rituals.
8. To the east of the altar, a water-pot (*kalaśa*) filled with holy water should be placed, with mango leaves and a coconut on top.
9. Various offerings such as fruits, flowers, incense, lamps, and food preparations (*naivedya*) should be arranged.
10. The director should then sit facing east and perform the preliminary rites of purification (*ācamana*) and breath control (*prāṇāyāma*).

11. He should then invoke the presence of the gods by reciting sacred mantras and offering flowers.
12. First, he should offer worship to Brahmā, the creator of the Nāṭyaveda, who is to be seated in the center of the stage.
13. Then he should worship Śiva (Maheśvara), Viṣṇu, Skanda (Kārtikeya), Sarasvatī, Lakṣmī, and Siddhi (Success).
14. The guardians of the directions (Lokapālas)—Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera, and Īśāna—should be worshipped in their respective quarters.
15. The celestial sages (Devarṣis), the royal sages (Rājarṣis), and the Brahmin sages (Brahmarṣis) should also be worshipped.
16. The Nāgas, Yakṣas, Guhyakas, and Piśācas should be worshipped with appropriate offerings.
17. The Gandharvas and Apsarasas, who are associated with music and dance, should be specially worshipped.
18. The presiding deities of the musical instruments—Nārada for the vīṇā, Svāti for the mṛdaṅga—should be worshipped.
19. The various components of the playhouse—the pillars, the doors, the walls—should be worshipped as abodes of deities.
20. The four castes (varṇas)—Brāhmaṇa, Kṣatriya, Vaiśya, and Śūdra—should be worshipped in the form of four pillars.
21. The Jarjara, Indra's banner staff, which destroys all obstacles, should be worshipped with great devotion.
22. It should be decorated with new clothes, garlands, and banners. Offerings of incense, lamps, and food should be made to it.
23. The director should pray to the Jarjara for the successful completion of the performance.

24. "O Jarjara, you are the vajra (thunderbolt) of Indra. May you destroy all the obstacles that may arise during this performance."
25. The presiding deities of the different parts of the Jarjara—Brahmā, Viṣṇu, Śiva, Skanda, and the great Nāgas—should be worshipped.
26. The weapons of the gods, such as the spear, the sword, and the discus, should be worshipped as protectors of the drama.
27. The makeup room (*nepathya*) should be worshipped, as it is the place where the actors transform themselves into the characters.
28. The musical instruments should be worshipped again before they are played.
29. The director should offer oblations (*homa*) into the sacred fire, reciting mantras for the propitiation of the gods.
30. Offerings of ghee, rice, and barley should be made to the fire.
31. After the fire ritual, the director should offer food to the Brahmins and seek their blessings.
32. He should then honor the king and the patron of the performance with garlands and sandal paste.
33. The actors and actresses should also be honored. They should be given new clothes and ornaments.
34. The director should then go to the center of the stage and, facing east, perform the *nāndī* (benedictory prayer).
35. The *nāndī* is a prayer for the welfare of the king, the country, the Brahmins, and the cows. It should consist of eight or twelve verses.

36. After the *nāndī*, the director should announce the name of the play and the author.
37. Then the *prastāvanā* (prologue) begins, in which the director and his assistant (or wife) introduce the theme of the play to the audience.
38. I shall now describe the various offerings to be made to the deities.
39. To Brahmā, an offering of *pāyasa* (rice cooked in milk) should be given. To Viṣṇu, an offering of *madhuparka* (a mixture of honey, curd, ghee, etc.).
40. To Śiva, an offering of *kṛsara* (rice and peas cooked together). To Skanda, an offering of curd and rice.
41. To Sarasvatī, milk and ghee. To Lakṣmī, a sweet preparation. To Siddhi, fried grains.
42. To Indra, a preparation of rice, ghee, and sugar. To Agni, pure ghee. To Yama, rice mixed with sesame seeds.
43. To Nirṛti, a dish of meat. To Varuṇa, rice mixed with curd. To Vāyu, fried barley.
44. To Kubera, a preparation of milk, rice, and sugar. To Īśāna, rice mixed with ghee.
45. To the Gandharvas and Apsarasas, offerings of fragrant flowers, incense, and sweets.
46. To the Nāgas, milk and parched rice. To the Yakṣas, wine and meat.
47. To the Bhūtas and Piśācas, offerings of blood and raw meat should be made outside the playhouse.
48. The offerings should be made with devotion, and the appropriate mantras should be recited.

49. After the worship, the director should distribute the consecrated food (*prasāda*) among the actors and the audience.
50. By performing this worship, all obstacles are removed, and the performance becomes successful.
51. The gods are pleased and bestow their blessings on the performers and the audience.
52. The king becomes victorious, the country prospers, and righteousness prevails.
53. The performers attain fame and wealth, and the audience derives joy and instruction.
54. Therefore, this worship of the stage deities should always be performed before the commencement of a drama.
55. Now I shall tell you the consequences of not performing this worship.
56. If the worship is not performed, the performance will be marred by obstacles.
57. The actors may forget their lines, the musical instruments may not function properly, or some accident may occur.
58. The audience will not be pleased, and the performance will be a failure.
59. The king and the country will suffer from calamities.
60. Therefore, a wise director should never neglect the worship of the stage deities.
61. Now, I will describe the placement of the various deities on the stage.
62. Brahmā should be in the center. To his east, Indra; to his south, Yama; to his west, Varuṇa; and to his north, Kubera.

63. Agni in the southeast, Nirṛti in the southwest, Vāyu in the northwest, and Īśāna in the northeast.
64. The Sun and the Moon should be placed above, and the Nāgas below.
65. The Gandharvas and Apsarasas should be on the right side of the stage, and the Yakṣas and Rākṣasas on the left.
66. The sages and Brahmins should be in front of Brahmā.
67. The presiding deities of the various arts and sciences should also be worshipped.
68. The four Vedas—Ṛg, Yajur, Sāma, and Atharva—should be worshipped in the four corners.
69. The Itihāsas and Purāṇas should be placed near Brahmā.
70. The various metres of poetry should be worshipped.
71. The different musical notes (*svaras*) and scales (*grāmas*) should be invoked.
72. The sentiments (*rasas*) and the emotional states (*bhāvas*) should be worshipped.
73. The various types of acting (*abhinaya*)—gestural, vocal, costume, and emotional—should be honored.
74. The different styles of dramatic representation (*vṛttis*)—graceful, grand, verbal, and energetic—should be worshipped.
75. The different types of plays (*rūpakas*) should also be remembered.
76. In short, all the elements that constitute the drama should be worshipped.
77. The director should then take a flower in his hand and, meditating on the desired deity, offer it at the appropriate place.

78. This worship can be performed in a simple manner or with elaborate rituals, according to one's capacity.
79. Even a simple offering of flowers and water, made with devotion, is pleasing to the gods.
80. What is essential is faith and sincerity.
81. After the worship is over, the director should circumambulate the stage three times.
82. He should then bow to the gods, the Brahmins, and the audience.
83. Then, with the permission of the king or the patron, the performance can begin.
84. Now I will explain the offerings for the Jarjara worship in more detail.
85. It should be bathed with consecrated water and anointed with sandalwood paste.
86. It should be decorated with clothes of five different colors —white, red, yellow, green, and blue.
87. It should be adorned with garlands of fragrant flowers and banners.
88. An offering of rice cooked with milk and sugar (*pāyasa*) should be made.
89. Incense should be burnt, and lamps with ghee should be lit.
90. The director should recite mantras from the Vedas to consecrate the Jarjara.
91. He should pray for the destruction of all evil forces and the success of the performance.

92. After the worship, the Jarjara should be carefully placed on the stage, in a vertical position.
93. It should remain there throughout the performance as a symbol of divine protection.
94. At the end of the performance, it should be worshipped again before being removed.
95. The worship of the Jarjara is very important for the safety and success of the performance.
96. Now, what else do you wish to hear from me?
97. The sages said, "O venerable one, you have explained the worship of the stage deities very clearly."
98. "We are now eager to learn about the Pūrvaraṅga, the preliminary performance."
99. "Please describe its various components and the manner of their performance."
100. Bharata replied, "I will now explain the Pūrvaraṅga, which is to be performed before the main play."
101. "It is a combination of music, dance, and religious rituals, designed to please the gods and create a suitable atmosphere for the drama."
102. Thus I have explained to you the worship of the stage. Listen now to the description of the Pūrvaraṅga.

Chapter 4: The Characteristics of the Tāṇḍava Dance (Tāṇḍava Lakṣaṇam)

1. After the successful performance, when Śiva (the Great God) was pleased, he said to Brahmā, "This your dramatic art is beautiful."

2. "Remember this dance of mine, which is performed in the evening, and incorporate it into your Pūrvaraṅga."
3. "This dance, composed of various Karaṇas and Aṅgahāras, is suitable for the Pūrvaraṅga."
4. "Bring Tandu (Nandikeśvara) to teach this dance to Bharata."
5. Then Brahmā said to Tandu, "Teach this dance to Bharata, so that he may use it in his dramatic performances."
6. Tandu then taught the dance to Bharata, along with the songs and instrumental music that accompany it.
7. Because it was taught by Tandu, it came to be known as Tāṇḍava.
8. He taught the Karaṇas, which are the combinations of hand and foot movements, and the Aṅgahāras, which are formed by combining several Karaṇas.
9. He also taught the Recakas, which are the graceful movements of the limbs.
10. I shall first describe the Karaṇas, then the Aṅgahāras, and finally the Recakas.
11. A Karaṇa is a combined movement of the hands and feet. Two Karaṇas make a Mātṛkā, and two, three or four Mātṛkās make one Aṅgahāra.
12. Three Karaṇas make a Kalāpaka, four a Śaṇḍaka, and five a Saṃghātaka. Thus the sequence of Aṅgahāras is formed.
13. I shall now enumerate the one hundred and eight Karaṇas. Listen to their names and descriptions.

14. (1) Talapuṣpapuṭam, (2) Vartitam, (3) Valitorukam, (4) Apaviddham, (5) Samanakham, (6) Līnam, (7) Svastikarecitam, (8) Maṇḍalasvastikam.

15. (9) Nikuṭṭakam, (10) Ardhanikuṭṭakam, (11) Kaṭīchinnam, (12) Ardha recitam, (13) Vakṣaḥsvastikam, (14) Unmattam, (15) Svastikam.

16. (16) Pṛṣṭhasvastikam, (17) Diksvastikam, (18) Alātakam, (19) Kaṭīsamam, (20) Ākṣiptarecitam, (21) Vikṣiptākṣiptakam, (22) Ardhasvastikam.

17. (23) Añcitam, (24) Bhujaṅgatrāsitam, (25) Ūrdhvajānu, (26) Nikuñcitam, (27) Mattalli, (28) Ardhamattalli, (29) Recakanikuṭṭitam.

18. (30) Pādāpaviddhakam, (31) Valitam, (32) Ghūrṇitam, (33) Lalitam, (34) Daṇḍapakṣam, (35) Bhujaṅgatrastarecitam, (36) Nūpuram.

19. (37) Vaiśākharecitam, (38) Bhramaram, (39) Caturaṃ, (40) Bhujaṅgāñcitam, (41) Daṇḍakarecitam, (42) Vṛścikakuṭṭitam.

20. (43) Kaṭībhrāntam, (44) Latāvṛścikam, (45) Chinnam, (46) Vṛścikarecitam, (47) Vṛścikam, (48) Vyansitam, (49) Pārśvanikuṭṭakam.

21. (50) Lalāṭatilakam, (51) Krāntakam, (52) Kuñcitam, (53) Cakramaṇḍalam, (54) Uromaṇḍalam, (55) Ākṣiptam, (56) Talavilāsitam.

22. (57) Argalam, (58) Vikṣiptam, (59) Āvartam, (60) Dolāpādam, (61) Vivṛttam, (62) Vinivṛttam, (63) Pārśvakrāntam.

23. (64) Niśumbhitam, (65) Vidyudbhrāntam, (66) Atikrāntam, (67) Vivartitakam, (68) Gajakrīḍitakam, (69) Talasaṃsphoṭitam.
24. (70) Garuḍaplutakam, (71) Gaṇḍasūcī, (72) Parīvṛttam, (73) Pārśvajānu, (74) Gṛdhrāvalīnakam, (75) Sannatam, (76) Sūcī.
25. (77) Ardhasūcī, (78) Sūcīviddham, (79) Apakrāntam, (80) Mayūralalitam, (81) Sarpitam, (82) Daṇḍapādam, (83) Hariṇaplutam.
26. (84) Preṅkholitam, (85) Nitambam, (86) Skhalitam, (87) Karihastam, (88) Prasar pitam, (89) Siṃhavikrīḍitam, (90) Siṃhākarṣitam.
27. (91) Udghāṭitam, (92) Śakaṭāsyam, (93) Gaṅgāvataraṇam. These are the Karaṇas performed by Śiva.
28. Now listen to the remaining Karaṇas, which are also used in dance.
29. (94) Janitam, (95) Avahittham, (96) Niveśam, (97) Elakākrīḍitam, (98) Ūrūdvṛttam, (99) Madaskhalitam, (100) Viṣṇukrāntam.
30. (101) Sambhrāntam, (102) Viṣkambham, (103) Udvartitam, (104) Vṛṣabhakrīḍitam, (105) Lolitam, (106) Nāgāpasarpitam, (107) Śakaṭam, (108) Cāṣagati.
31. Thus the one hundred and eight Karaṇas have been enumerated by me. Now I shall describe their definitions.
32. The left hand in Puṣpapuṭa hasta, the right in Catura, the feet in Añcita pose. This is **Talapuṣpapuṭam**.

33. The hands in Apaviddha-sūcī, the sides in Nata pose, the feet in Añcita. This is **Vartitam**.
34. The hands in Recita and Apaviddha, the thigh in Valita pose. This is **Valitorukam**.
35. The hands in Apaviddha, the feet in Sūcī position. This is **Apaviddham**.
36. The feet in Samanakha, the hands moving gracefully. This is **Samanakham**.
37. The hands hanging down, the shoulders and head bent. This is **Līnam**.
38. The hands in Recita and Svastika, then released. This is **Svastikarecitam**.
39. The hands in Svastika at the wrist, then separated. This is **Maṇḍalasvastikam**.
40. The hands striking the shoulders, the feet in Nikuṭṭita. This is **Nikuṭṭakam**.
41. One hand on the chest, the other on the hip, the feet in Nikuṭṭita. This is **Ardhanikuṭṭakam**.
42. The waist turned round gracefully, the hands in Latā hasta. This is **Kaṭīchinnam**.
43. One hand in Recita, the foot in Añcita. This is **Ardharecitam**.
44. The hands in Svastika on the chest, then released. This is **Vakṣaḥsvastikam**.
45. The hands moving wildly, the feet unsteady. This is **Unmattam**.

46. The hands in Svastika, the feet in Añcita. This is **Svastikam**. 4t. The hands in Svastika behind the back. This is **Pṛṣṭhasvastikam**.
47. The hands in Svastika moving in all directions. This is **Diksvastikam**.
48. The foot in Alāta, the hands moving accordingly. This is **Alātakam**.
49. The hands on the waist, the chest raised. This is **Kaṭīsamam**.
50. The hands in Ākṣipta and Recita, the feet in the same. This is **Ākṣiptarecitam**.
51. The hands in Vikṣipta and Ākṣipta, the feet in the same. This is **Vikṣiptākṣiptakam**.
52. One foot in Añcita, one hand in Svastika. This is **Ardhasvastikam**.
53. The body slightly bent, the hands moving gracefully. This is **Añcitam**.
54. The feet in Añcita, the body trembling like a frightened snake. This is **Bhujaṅgatrāsitam**.
55. One knee raised up, the hands corresponding. This is **Ūrdhvajānu**.
56. The foot bent backwards, the hand on the waist. This is **Nikuñcitam**.
57. The body swaying as if intoxicated, the hands moving loosely. This is **Mattalli**.
58. Similar to Mattalli, but with less swaying. This is **Ardhamattalli**.

59. The hands in Recita, the feet in Nikuṭṭita. This is **Recakanikuṭṭitam**.
60. The foot in Apaviddha, the hands moving in Recita. This is **Pādāpaviddhakam**.
61. The body turned around, the hands in Latā hasta. This is **Valitam**.
62. The body whirled around, the hands moving gracefully. This is **Ghūrṇitam**.
63. The hands in a graceful posture, the feet moving slowly. This is **Lalitam**.
64. One arm straight like a staff, the other in Latā hasta. This is **Daṇḍapakṣam**.
65. The hands in Bhujaṅgatrasta and Recita. This is **Bhujaṅgatrastarecitam**.
66. The foot marked with a Nūpura (anklet) gesture. This is **Nūpuram**.
67. The feet in Vaiśākha stance, the hands in Recita. This is **Vaiśākharecitam**.
68. The foot in Añcita, circling around. This is **Bhramaram**.
69. One hand in Catura, the other on the thigh. This is **Caturaṃ**.
70. The foot in Añcita, the hand in Bhujaṅga hasta. This is **Bhujaṅgāñcitam**.
71. One arm and leg stretched out like a staff, the other in Recita. This is **Daṇḍakarecitam**.
72. The heel of one foot striking the other, in a scorpion-like pose. This is **Vṛścikakuṭṭitam**.

73. The waist whirled around, the hands moving gracefully. This is **Kaṭībhrāntam**.
74. The leg bent backwards like a scorpion's tail, the hand in Latā hasta. This is **Latāvṛścikam**.
75. The waist turned with a jerk, the hands moving. This is **Chinnam**.
76. The leg in Vṛścika, the hands in Recita. This is **Vṛścikarecitam**.
77. The leg bent back like a scorpion's tail. This is **Vṛścikam**.
78. The shoulders and head are bent, the hands are hanging down. This is **Vyansitam**.
79. The hands on the sides, the feet in Nikuṭṭita. This is **Pārśvanikuṭṭakam**.
80. The hand touching the forehead, as if making a tilaka mark. This is **Lalāṭatilakam**.
81. The foot in Krānta posture, the hands moving accordingly. This is **Krāntakam**.
82. The foot bent at the knee, the hands moving. This is **Kuñcitam**.
83. The feet moving in a circle, the hands in Dolā hasta. This is **Cakramaṇḍalam**.
84. The hands making a circular movement on the chest. This is **Uromaṇḍalam**.
85. The foot thrown out, the hands moving quickly. This is **Ākṣiptam**.
86. The hands showing Vilāsa (grace), the feet in Añcita. This is **Talavilāsitam**.

87. The arms stretched out like a bolt, the feet moving. This is **Argalam**.
88. The hands and feet thrown out. This is **Vikṣiptam**.
89. The body turned around, the feet in Sūcī. This is **Āvartam**.
90. The legs swinging like a cradle, the hands in Dolā hasta. This is **Dolāpādam**.
91. The body turned backwards. This is **Vivṛttam**.
92. The body turned back again to the front. This is **Vinivṛttam**.
93. The foot in Krānta pose to the side. This is **Pārśvakrāntam**.
94. The chest thrown forward, the head thrown back, as in the dance of Niśumbha. This is **Niśumbhitam**.
95. The body whirled around quickly like lightning. This is **Vidyudbhrāntam**.
96. The foot in Atikrānta pose. This is **Atikrāntam**.
97. The body turned around with a circular movement. This is **Vivartitakam**.
98. Moving with a playful gait like an elephant. This is **Gajakrīḍitakam**.
99. The palms of the hands struck together. This is **Talasaṃsphoṭitam**.
100. A jump like that of Garuḍa. This is **Garuḍaplutakam**.
101. The hand in Sūcī hasta touching the cheek. This is **Gaṇḍasūcī**.
102. The body turned completely around. This is **Parīvṛttam**.

103. The knee brought to the side of the body. This is **Pārśvajānu**.
104. A posture resembling a vulture stooping down. This is **Gṛdhrāvalīnakam**.
105. The body bent down low. This is **Sannatam**.
106. The foot in Sūcī pose. This is **Sūcī**.
107. One foot in Sūcī, the other in its natural position. This is **Ardhasūcī**.
108. The foot in Sūcī pose, piercing an imaginary object. This is **Sūcīviddham**.
109. The foot moving away in a graceful manner. This is **Apakrāntam**.
110. A graceful movement resembling a peacock. This is **Mayūralalitam**.
111. A gliding movement like that of a snake. This is **Sarpitam**.
112. The leg stretched out straight like a staff. This is **Danḍapādam**.
113. A jump like that of a deer. This is **Hariṇaplutam**.
114. A swinging movement. This is **Preṅkholitam**.
115. The hand placed on the hip. This is **Nitambam**.
116. A stumbling movement. This is **Skhalitam**.
117. The hand in Gajadanta hasta (like an elephant's trunk). This is **Karihastam**.
118. A spreading movement of the limbs. This is **Prasarpitam**.
119. A powerful and majestic movement like a lion. This is **Siṃhavikrīḍitam**.
120. A movement of dragging something, like a lion with its prey. This is **Siṃhākarṣitam**.

121. A movement of lifting up or opening. This is **Udghāṭitam**.
122. A posture resembling the wheel of a cart. This is **Śakaṭāsyam**.
123. A movement depicting the descent of the river Gaṅgā. This is **Gaṅgāvataraṇam**.
124. A movement of creating or beginning. This is **Janitam**.
125. A gesture of concealing or dissimulation. This is **Avahittham**.
126. A posture of sitting down. This is **Niveśam**.
127. A playful jumping movement like a ram. This is **Elakākrīḍitam**.
128. A circular movement of the thigh. This is **Ūrūdvṛttam**.
129. A stumbling gait as if intoxicated. This is **Madaskhalitam**.
130. A step like that of Viṣṇu. This is **Viṣṇukrāntam**.
131. A hurried or agitated movement. This is **Sambhrāntam**.
132. A movement of separating or pushing apart. This is **Viṣkambham**.
133. A turning or twisting movement upwards. This is **Udvartitam**.
134. A playful movement like a bull. This is **Vṛṣabhakrīḍitam**.
135. A trembling or dangling movement. This is **Lolitam**.
136. A gliding movement like a snake retreating. This is **Nāgāpasarpitam**.
137. A posture resembling a cart. This is **Śakaṭam**.
138. A movement like that of the Cāṣa bird (blue jay). This is **Cāṣagati**.

139. Thus I have described the one hundred and eight Karaṇas. Now I shall describe the Aṅgahāras.

140. An Aṅgahāra is a combination of two, three, or four Mātṛkās, which are themselves composed of two Karaṇas.

141. I shall now enumerate the thirty-two Aṅgahāras.

142. (1) Sthirahasta, (2) Paryastaka, (3) Sūcīviddha, (4) Apaviddha, (5) Ākṣiptaka, (6) Udghaṭṭita, (7) Viṣkambha, (8) Aparājita.

143. (9) Pārśvasvastika, (10) Svastika, (11) Vṛścika, (12) Bhramara, (13) Mattakrīḍa, (14) Alātaka, (15) Pārśvaccheda, (16) Vidyudbhrānta.

144. (17) Udvartita, (18) Lolita, (19) Nāgāpasarpita, (20) Śakaṭāsya, (21) Saṃbhrānta, (22) Viṣṇukrānta, (23) Viṣkambhāpasṛta.

145. (24) Madaskhalita, (25) Gaṅgāvataraṇa, (26) Vṛṣabhakrīḍita, (27) Cāṣagata, (28) Garuḍaplutaka, (29) Gaṇḍasūcī.

146. (30) Parīvṛtta, (31) Samapāda, (32) Siṃhavikrīḍita.

147. These are the thirty-two Aṅgahāras. Now I shall describe their composition from the Karaṇas.

148. The composition of the Aṅgahāras is not fixed. It can be varied by combining different Karaṇas.

149. I will give some examples of how the Aṅgahāras are formed.

150. **Sthirahasta**: Composed of Prasarpita, Sūcī, Apaviddha, and Karihasta Karaṇas.

151. **Paryastaka**: Talapuṣpapuṭa, Apaviddha, Vartita, and Svastika Karaṇas.
152. **Sūcīviddha**: Sūcī, Ardhasūcī, Vikṣipta, and Ākṣipta Karaṇas.
153. **Apaviddha**: Apaviddha, Sūcī, Vikṣipta, and Udveṣṭita Karaṇas.
154. **Ākṣiptaka**: Ākṣipta, Daṇḍapāda, Sūcī, and Ardhasūcī Karaṇas.
155. **Udghaṭṭita**: Udghaṭṭita, Pārśvakrānta, Sūcī, and Talasaṃsphoṭita Karaṇas.
156. **Viṣkambha**: Viṣkambha, Ākṣipta, Sūcī, and Apakrānta Karaṇas.
157. **Aparājita**: Daṇḍapāda, Vikṣipta, Ākṣipta, and Sūcī Karaṇas.
158. **Pārśvasvastika**: Pārśvakrānta, Svastika, Sūcī, and Apakrānta Karaṇas.
159. **Svastika**: Svastika, Vikṣipta, Ākṣipta, and Sūcī Karaṇas.
160. **Vṛścika**: Vṛścika, Latāvṛścika, Sūcī, and Apakrānta Karaṇas.
161. **Bhramara**: Bhramara, Ākṣipta, Sūcī, and Garuḍapluta Karaṇas.
162. **Mattakrīḍa**: Mattalli, Ardhamattalli, Skhalita, and Apasarpita Karaṇas.
163. **Alātaka**: Alāta, Sūcī, Vikṣipta, and Ākṣipta Karaṇas.
164. **Pārśvaccheda**: Pārśvakrānta, Chinnam, Sūcī, and Apakrānta Karaṇas.

165. **Vidyudbhrānta**: Vidyudbhrānta, Ākṣipta, Sūcī, and Garuḍapluta Karaṇas.
166. **Udvartita**: Udvartita, Pārśvakrānta, Sūcī, and Talasaṃsphoṭita Karaṇas.
167. **Lolita**: Lolita, Vikṣipta, Sūcī, and Apakrānta Karaṇas.
168. **Nāgāpasarpita**: Nāgāpasarpita, Sarpita, Bhujaṅgatrāsita, and Sūcī Karaṇas.
169. **Śakaṭāsya**: Śakaṭāsya, Sūcī, Vikṣipta, and Ākṣipta Karaṇas.
170. **Saṃbhrānta**: Sambhrānta, Ākṣipta, Sūcī, and Garuḍapluta Karaṇas.
171. **Viṣṇukrānta**: Viṣṇukrānta, Krānta, Sūcī, and Apakrānta Karaṇas.
172. **Viṣkambhāpasṛta**: Viṣkambha, Apasṛta, Sūcī, and Vikṣipta Karaṇas.
173. **Madaskhalita**: Madaskhalita, Skhalita, Sūcī, and Apakrānta Karaṇas.
174. **Gaṅgāvataraṇa**: Gaṅgāvataraṇa, Sūcī, Karihasta, and Apasarpita Karaṇas.
175. **Vṛṣabhakrīḍita**: Vṛṣabhakrīḍita, Ākṣipta, Sūcī, and Garuḍapluta Karaṇas.
176. **Cāṣagata**: Cāṣagata, Sūcī, Vikṣipta, and Ākṣipta Karaṇas.
177. **Garuḍaplutaka**: Garuḍapluta, Sūcī, Apakrānta, and Ākṣipta Karaṇas.
178. **Gaṇḍasūcī**: Gaṇḍasūcī, Sūcī, Pārśvakrānta, and Apakrānta Karaṇas.

179. **Parīvṛtta**: Parīvṛtta, Sūcī, Vikṣipta, and Ākṣipta Karaṇas.
180. **Samapāda**: Samapāda, Sūcī, Apakrānta, and Ākṣipta Karaṇas.
181. **Siṃhavikrīḍita**: Siṃhavikrīḍita, Sūcī, Apakrānta, and Ākṣipta Karaṇas.
182. These are the thirty-two Aṅgahāras. A skilled dancer can create many more by combining the Karaṇas in different ways.
183. Now I shall describe the Recakas. A Recaka is a graceful movement of a limb.
184. There are four types of Recakas: of the neck, of the hands, of the waist, and of the feet.
185. The turning of the neck in a circular motion is the Neck Recaka.
186. The graceful waving of the hands is the Hand Recaka.
187. The circular movement of the waist is the Waist Recaka.
188. The graceful movement of the feet, gliding on the ground, is the Foot Recaka.
189. These Recakas should be used in the appropriate places in the dance to enhance its beauty.
190. I have thus explained the Karaṇas, Aṅgahāras, and Recakas, which constitute the Tāṇḍava dance.
191. This dance was first performed by Śiva, the lord of dance, and then taught to Tandu, who taught it to me.
192. It should be performed in the Pūrvaraṅga of a drama, after the worship of the Jarjara.
193. This dance pleases the gods and destroys all obstacles.
194. It brings victory to the king and prosperity to the country.

195. It bestows fame, merit, and long life on the performer.

196. The man who witnesses this dance with devotion is freed from all his sins.

197. He attains the world of Śiva and rejoices there for a long time.

198. Therefore, this sacred Tāṇḍava should be performed with great care and devotion.

199. Now, what else do you wish to know?

200. The sages said, "O venerable one, you have described the Tāṇḍava dance. But you mentioned that it is composed of Karaṇas. What is the etymology of the word 'Karaṇa'?"

201. Bharata replied, "The word 'Karaṇa' comes from the root 'kṛ', which means 'to do' or 'to make'. It is so called because it is 'made' or 'composed' by the combination of hand and foot movements."

202. "Similarly, 'Aṅgahāra' means 'a string of limbs', because it is a sequence of movements of the various limbs."

203. "'Recaka' comes from the root 'ric', which means 'to separate' or 'to move'. It refers to the graceful, flowing movements of the limbs."

204. Now I shall describe the postures (*sthānas*) of men. There are six such postures.

205. They are: Vaiṣṇava, Samapāda, Vaiśākha, Maṇḍala, Ālīḍha, and Pratyālīḍha.

206. **Vaiṣṇava**: The feet are two and a half *tālas* apart, one foot in its natural position, the other placed obliquely with the toes pointing sideways. The body is slightly bent, and the hands are

in Latā and Kaṭaka hasta. This is the posture of Viṣṇu. It is used to represent persons of the superior type.

207. **Samapāda**: The feet are one *tāla* apart, the body is erect in its natural position, and the hands are hanging down in Latā hasta. This is used for representing persons in their natural state, and for accepting blessings.

208. **Vaiśākha**: The feet are three and a half *tālas* apart, the thighs are held steady, and the hands are on the hips. This is used for riding a horse.

209. **Maṇḍala**: The feet are four *tālas* apart, the body is bent in a circle, and the knees are spread out. This is used for shooting an arrow, and for riding an elephant.

210. **Ālīḍha**: The right foot is drawn back five *tālas* from the left foot. The left foot is in front, and the right knee is bent. This is the posture of an archer.

211. **Pratyālīḍha**: This is the reverse of Ālīḍha. The left foot is drawn back, and the right foot is in front.

212. These are the six postures for men. Now listen to the movements of the feet.

213. There are five movements of the feet: Udghaṭṭita, Sama, Agratala-sañcara, Añcita, and Kuñcita.

214. **Udghaṭṭita**: Standing on the forepart of the feet and then touching the ground with the heels.

215. **Sama**: The feet are placed flat on the ground.

216. **Agratala-sañcara**: The heel is raised, the big toe is on the ground, and the other toes are bent.

217. **Añcita**: The heel is on the ground, the forepart of the foot is raised, and the toes are spread out.

218. **Kuñcita**: The heel is raised, the toes are bent and touch the ground, and the arch of the foot is bent.

219. These movements of the feet are used in the various Cārīs (gaits).

220. Now I shall describe the Cārīs. A Cārī is a movement of a single foot.

221. A combination of two Cārīs is a Karaṇa. A combination of Karaṇas is a Khaṇḍa, and a combination of three or four Khaṇḍas is a Maṇḍala.

222. There are sixteen terrestrial Cārīs and sixteen aerial Cārīs.

223. First, the terrestrial Cārīs: (1) Samapādā, (2) Sthitāvartā, (3) Śakaṭāsyā, (4) Adhyardhikā, (5) Cāṣagatā, (6) Vicyavā, (7) Eḍakākrīḍitā, (8) Baddhā.

224. (9) Ūrūdvṛttā, (10) Aḍḍitā, (11) Utspanditā, (12) Janitā, (13) Syanditā, (14) Apasyanditā, (15) Samotsaritamatallī, (16) Mattallī.

225. Now, the aerial Cārīs: (1) Atikrāntā, (2) Apakrāntā, (3) Pārśvakrāntā, (4) Ūrdhvajānu, (5) Sūcī, (6) Nūpurapādikā, (7) Dolāpādā, (8) Ākṣiptā.

226. (9) Aviddhā, (10) Udvṛttā, (11) Vidyudbhrāntā, (12) Alātā, (13) Bhujaṅgatrasitā, (14) Hariṇaplutā, (15) Daṇḍapādā, (16) Bhramarī.

227. I have enumerated the Cārīs. Now I shall describe their definitions.

228. **Samapādā**: The feet are close together in the Sama position, with the nails touching.

229. **Sthitāvartā**: One Añcita foot is drawn up and placed at the side of the other foot, after describing a circle.
230. **Śakaṭāsyā**: The body is held erect, one Agratala-sañcara foot is put forward and then drawn back.
231. **Adhyardhikā**: The right foot is placed behind the left foot at a distance of one and a half cubits.
232. **Cāṣagatā**: The right foot is put forward and then drawn back, and the left foot is also put forward and drawn back in a quick tempo. This resembles the movement of the Cāṣa bird.
233. **Vicyavā**: The feet are separated from the Samapāda position and strike the ground with their foreparts.
234. **Eḍakākrīḍitā**: A jump in the air with both feet in Udghaṭṭita position, like a ram.
235. **Baddhā**: The two thighs are crossed in Svastika, and the feet are also in Svastika.
236. **Ūrūdvṛttā**: The heel of one foot is placed on the side of the other thigh, and there is a circular movement of the thigh.
237. **Aḍḍitā**: One Agratala-sañcara foot rubs against the forepart or the back of the other foot.
238. **Utspanditā**: The body moves up and down alternately, with the feet in Sama position.
239. **Janitā**: One hand on the chest, the other hanging down, one foot in Añcita pose.
240. **Syanditā**: One foot is put forward at a distance of five *tālas* from the other.
241. **Apasyanditā**: This is the reverse of Syanditā.
242. **Samotsaritamatallī**: Moving back with trembling steps, with the hands in Dolā hasta.

243. **Mattallī**: Moving backwards with circular movements of the hands, like an intoxicated person.

244. These are the sixteen terrestrial Cārīs. Now listen to the aerial Cārīs.

245. **Atikrāntā**: A Kuñcita foot is thrown up, put forward, and brought down on the ground.

246. **Apakrāntā**: A Kuñcita foot is thrown up and brought down on the side.

247. **Pārśvakrāntā**: A Kuñcita foot is thrown up and brought down on the side, with the knee bent.

248. **Ūrdhvajānu**: A Kuñcita foot is thrown up, the knee is raised to the level of the chest, and the other foot remains steady.

249. **Sūcī**: A Kuñcita foot is thrown up and stretched forward, with the knee straight.

250. **Nūpurapādikā**: A foot is bent backwards, as if touching an anklet.

251. **Dolāpādā**: A Kuñcita foot is swung from side to side like a cradle.

252. **Ākṣiptā**: A Kuñcita foot is thrown up and then brought down quickly, as if in anger.

253. **Aviddhā**: One foot in Svastika is stretched out and then brought back quickly.

254. **Udvṛttā**: The body is turned around, and a Kuñcita foot is brought down.

255. **Vidyudbhrāntā**: The head is whirled around, and a foot is stretched backwards and touches the head.

256. **Alātā**: One foot is stretched backwards, then bent, and the heel touches the buttock.

257. **Bhujaṅgatrasitā**: A Kuñcita foot is thrown up, the thigh is turned, and the knee is bent. The waist and the other knee are also bent. This resembles a frightened snake.

258. **Hariṇaplutā**: A jump like that of a deer, and then bringing down the feet with a trembling movement.

259. **Daṇḍapādā**: A Kuñcita foot is stretched forward and then quickly brought down.

260. **Bhramarī**: The body is whirled around, with one foot on the ground and the other in the air.

261. These are the sixteen aerial Cārīs.

262. The terrestrial Cārīs are used in battles, personal combat, and in representing various kinds of walking on the ground.

263. The aerial Cārīs are used to represent flying in the air, going in a chariot, and other such movements.

264. Now I shall describe the Maṇḍalas, which are combinations of Cārīs.

265. There are ten aerial Maṇḍalas and ten terrestrial Maṇḍalas.

266. First, the terrestrial Maṇḍalas: (1) Bhramara, (2) Āskandita, (3) Āvarta, (4) Samotsarita, (5) Eḍakākrīḍita, (6) Śakaṭāsya, (7) Adhyardha, (8) Piṣṭakuṭṭa, (9) Cāṣagata, (10) Alāta.

267. Now, the aerial Maṇḍalas: (1) Atikrānta, (2) Vicitra, (3) Lalitasañcara, (4) Sūcīviddha, (5) Daṇḍapāda, (6) Vihṛta, (7) Alātaka, (8) Vāmaviddha, (9) Lalita, (10) Krānta.

268. I shall now describe the composition of these Maṇḍalas from the Cārīs.

269. **Bhramara Maṇḍala**: Composed of Janitā, Sūcī, Bhramarī, and Apakrāntā Cārīs.

270. **Āskandita Maṇḍala**: Composed of Śakaṭāsyā, Adhyardhikā, Baddhā, and Bhramarī Cārīs.

271. **Āvarta Maṇḍala**: Composed of Janitā, Apasyanditā, Śakaṭāsyā, and Syanditā Cārīs.

272. **Samotsarita Maṇḍala**: Composed of Samotsaritamatallī, Mattallī, and other Cārīs.

273. **Eḍakākrīḍita Maṇḍala**: Composed of Eḍakākrīḍitā, Sūcī, and other Cārīs.

274. **Śakaṭāsya Maṇḍala**: Composed of Śakaṭāsyā and other Cārīs.

275. **Adhyardha Maṇḍala**: Composed of Adhyardhikā and other Cārīs.

276. **Piṣṭakuṭṭa Maṇḍala**: Composed of Janitā, Piṣṭakuṭṭa, and other Cārīs. (Piṣṭakuṭṭa is not in the list of Cārīs, but is mentioned here).

277. **Cāṣagata Maṇḍala**: Composed of Cāṣagatā and other Cārīs.

278. **Alāta Maṇḍala**: Composed of Alātā and other terrestrial Cārīs.

279. These are the ten terrestrial Maṇḍalas. Now I shall describe the aerial Maṇḍalas.

280. **Atikrānta Maṇḍala**: Composed of Atikrāntā, Pārśvakrāntā, Sūcī, and other Cārīs.

281. **Vicitra Maṇḍala**: Composed of Atikrāntā, Apakrāntā, Pārśvakrāntā, and other Cārīs.
282. **Lalitasañcara Maṇḍala**: Composed of Sūcī, Apakrāntā, Pārśvakrāntā, and other graceful Cārīs.
283. **Sūcīviddha Maṇḍala**: Composed of Sūcī, Apakrāntā, Pārśvakrāntā, and Ākṣiptā Cārīs.
284. **Daṇḍapāda Maṇḍala**: Composed of Daṇḍapādā and other aerial Cārīs.
285. **Vihṛta Maṇḍala**: Composed of various aerial Cārīs, moving in different directions.
286. **Alātaka Maṇḍala**: Composed of Alātā and other aerial Cārīs.
287. **Vāmaviddha Maṇḍala**: Composed of Atikrāntā, Sūcī, and other Cārīs, performed on the left side.
288. **Lalita Maṇḍala**: Composed of graceful aerial Cārīs.
289. **Krānta Maṇḍala**: Composed of Atikrāntā, Pārśvakrāntā, and other 'krānta' Cārīs.
290. A wise dancer should use these Maṇḍalas in battles, fights, and in representing movements with weapons like the sword and shield, bow and arrow, and the discus.
291. The various movements should be performed in accordance with the sentiment (*rasa*) and the emotional state (*bhāva*).
292. The movements should be graceful in the Erotic sentiment, energetic in the Heroic and Furious sentiments, and gentle in the Pathetic sentiment.

293. In the Comic sentiment, the movements should be imitative and exaggerated. In the Terrible and Odious sentiments, they should be appropriate to the character.

294. Now I shall describe the hand gestures (*hastas*). There are twenty-four single hand gestures (*asaṃyuta*), thirteen joined hand gestures (*saṃyuta*), and twenty-seven dance-hands (*nṛtta-hastas*).

295. First, the single hand gestures: (1) Patāka, (2) Tripatāka, (3) Kartarīmukha, (4) Ardhacandra, (5) Arāla, (6) Śukatuṇḍa, (7) Muṣṭi, (8) Śikhara.

296. (9) Kapittha, (10) Kaṭakāmukha, (11) Sūcī, (12) Candrakalā, (13) Padmakośa, (14) Sarpaśīrṣa, (15) Mṛgaśīrṣa, (16) Siṃhamukha.

297. (17) Kāṅgūla, (18) Alapadma, (19) Catura, (20) Bhramara, (21) Haṃsāsya, (22) Haṃsapakṣa, (23) Sandaṃśa, (24) Mukula.

298. Now, the joined hand gestures: (1) Añjali, (2) Kapota, (3) Karkaṭa, (4) Svastika, (5) Dolā, (6) Puṣpapuṭa, (7) Utsaṅga, (8) Śivaliṅga.

299. (9) Kaṭakāvardhamāna, (10) Kartarīsvastika, (11) Śakaṭa, (12) Śaṅkha, (13) Cakra, (14) Sampūṭa, (15) Pāśa, (16) Kīlaka, (17) Matsya, (18) Kūrma, (19) Varāha, (20) Garuḍa. (The text mentions 13, but gives 20).

300. Now, the dance-hands: (1) Caturasra, (2) Udvṛtta, (3) Talāmukha, (4) Svastika, (5) Viprakīrṇa, (6) Arālakaṭakāmukha, (7) Āviddhavakra, (8) Sūcyāsya, (9) Recita.

301. (10) Ardharecita, (11) Uttānavañcita, (12) Pallava, (13) Nitamba, (14) Keśabandha, (15) Latā, (16) Karihasta, (17) Pakṣavañcitaka, (18) Pakṣapradyotaka, (19) Garuḍapakṣa.

302. (20) Daṇḍapakṣa, (21) Ūrdhvamaṇḍalī, (22) Pārśvamaṇḍalī, (23) Uromaṇḍalī, (24) Uraḥpārśvārdhamaṇḍalī, (25) Muṣṭikasvastika, (26) Nalinīpadmakośa, (27) Alapallava, (28) Ulbaṇa.

303. I shall explain the definitions and uses of these hand gestures in the chapter on acting (*abhinaya*). Here I have only mentioned them in the context of dance.

304. The hands should follow the feet, and the eyes should follow the hands. The emotional state (*bhāva*) should follow the eyes.

305. Where the hand goes, the glance should follow. Where the glance goes, the mind should follow. Where the mind goes, the emotional state follows. Where the emotional state is, there the sentiment (*rasa*) arises.

306. The performance should be endowed with the four kinds of acting: gestural, vocal, costume, and emotional.

307. It should have the four styles (*vṛttis*): graceful, grand, verbal, and energetic.

308. It should have the two kinds of dramatic representation (*dharmi*): realistic and conventional.

309. The songs should be in the proper metre and rhythm. The instrumental music should be melodious.

310. The costumes and makeup should be appropriate to the characters and the region.

311. The stage should be well-decorated. The audience should be attentive and appreciative.
312. A performance which has all these qualities is sure to be successful.
313. The dancer should be young, beautiful, and well-trained. She should be skilled in rhythm and timing.
314. She should have expressive eyes and a graceful body. She should be able to convey the various emotional states.
315. The dance should not be performed when one is hungry, thirsty, tired, or mentally disturbed.
316. It should be performed on an auspicious day, after worshipping the gods and the stage.
317. The dancer should salute the audience before and after the performance.
318. Thus I have explained the Tāṇḍava, as taught by Tandu. It is the very essence of the Nāṭyaveda.
319. He who performs, teaches, or witnesses this dance with devotion, attains the highest abode.

Chapter 5: The Preliminary Performance (Pūrvaraṅgavidhānam)

1. The sages said, "O great sage, you have described the Tāṇḍava dance. Now please explain the Pūrvaraṅga (preliminary performance) in detail."
2. "What are its components, and what is the procedure for their performance? O wise one, please describe it to us."
3. Hearing their words, Bharata replied, "O best of Brahmins, I shall now explain the characteristics of the Pūrvaraṅga."

4. That which is performed first on the stage, with various songs, instrumental music, and dances, is called the Pūrvaraṅga.
5. It is performed for the appeasement of the gods and for the removal of all obstacles.
6. The Pūrvaraṅga is of two kinds: *citra* (elaborate) and *śuddha* (simple). It can also be divided into two other types: *caturaśra* (square) and *tryaśra* (triangular), based on the rhythm.
7. The one performed with *caturaśra* (four-beat) rhythm is called *caturaśra*, and the one with *tryaśra* (three-beat) rhythm is called *tryaśra*.
8. I shall first describe the components of the Pūrvaraṅga, which are to be performed behind the curtain.
9. First is the Pratyāhāra (gathering of the musical instruments), then the Avataraṇa (placing them), then the Ārambha (beginning), then the Āśrāvaṇā (tuning).
10. Then the Vaktrapāṇi (adjustment of the instruments), then the Parighaṭṭanā (striking them), then the Saṃghoṭanā (playing together), and then the Mārgāsārita (a particular musical composition).
11. The Āsārita (another musical piece) is performed in slow, medium, and fast tempos. These are the nine external components.
12. Now, listen to the components to be performed on the stage, which include songs and dances.
13. First, a Gīta (song) should be sung. Then the Sūtradhāra (director) should enter. After his entry, the Bhūtas (spirits) should be appeased.

14. Then the Parivartana (turning around) dance, and after that, the Nāndī (benedictory verse) should be recited.
15. After the Nāndī, the Śuṣkāvakṛṣṭā (a kind of dhruvā song) should be sung. Then the Raṅgadvāra (entrance to the stage).
16. Then the Cārī (a graceful dance), then the Mahācārī (a more elaborate dance). Then the Trigata (a conversation between three characters).
17. Then the Prarocanā (laudation), which creates interest in the play. These are the components to be performed on the stage.
18. I have thus enumerated the nineteen components of the Pūrvaraṅga. Now I shall explain them in detail.
19. First, the musical instruments should be brought and placed on the stage. This is called the Pratyāhāra.
20. The singers should then take their seats. This is called the Avataraṇa.
21. The main singer begins the song. This is the Ārambha.
22. The tuning of the stringed and percussion instruments is the Āśrāvaṇā.
23. The adjustment of the different parts of the instruments is the Vaktrapāṇi.
24. The gentle striking of the stringed instruments with the plectrum is the Parighaṭṭanā.
25. The playing of all the instruments together is the Saṃghoṭanā.
26. The playing of the Mārgāsārita composition, with its specific rhythm and tempo, follows.

27. These preliminary musical performances should be done behind the curtain.
28. Then the curtain should be removed, accompanied by a song praising the gods.
29. After the curtain is removed, flowers should be scattered on the stage.
30. The Sūtradhāra should enter, accompanied by his two assistants (Pāripārśvikas).
31. He should be dressed in pure white clothes. He should perform the purificatory rites.
32. He should take five steps towards the east, in the manner of Brahmā.
33. Then he should bow to Brahmā, who is in the center of the stage.
34. Then he should perform the worship of the Jarjara, the banner staff of Indra.
35. He should circumambulate the stage and offer flowers in all directions.
36. The Sūtradhāra and his assistants should then perform a dance composed of the most graceful Karaṇas.
37. Then they should perform the Vardhamāna, a type of dance composition with increasing tempo.
38. After this dance, the Sūtradhāra should recite the Nāndī.
39. The Nāndī should be composed in a melodious metre and should contain blessings for the king, the country, the Brahmins, and the audience.
40. It should consist of eight or twelve lines. It should invoke the blessings of the gods.

41. "May the gods be pleased, may the king be victorious, may the country be free from all calamities, may the science of drama flourish." This is an example of a Nāndī.
42. After the Nāndī, the Sūtradhāra should recite a verse in praise of the god whose festival is being celebrated, or in praise of the king.
43. Then the Śuṣkāvakṛṣṭā Dhruvā song is sung.
44. Then the Raṅgadvāra is performed, which consists of the entrance of a character who announces the subject of the play.
45. Then a Cārī and a Mahācārī are performed. These are dances depicting combat or some other vigorous action.
46. Then comes the Trigata, a humorous conversation between the Sūtradhāra, the Vidūṣaka (jester), and an assistant.
47. The Trigata is meant to arouse the laughter of the audience and to create a light-hearted atmosphere.
48. Finally, the Prarocanā (laudation) is performed. The Sūtradhāra praises the author, the play, and the audience, thus arousing their interest.
49. Thus the Pūrvaraṅga is completed. After this, the main play begins.
50. The Pūrvaraṅga can be abridged if necessary. Some of its components can be omitted.
51. But the Nāndī, the Jarjara worship, and the Prarocanā should never be omitted.
52. The songs in the Pūrvaraṅga should be in praise of the gods.
53. The first song should be in praise of Śiva, who is the original teacher of dance.

54. The dance performed by the Sūtradhāra should be the gentle Lāsya, not the vigorous Tāṇḍava.
55. The movements should be graceful and beautiful, pleasing to the eyes.
56. The instrumental music should be melodious and should follow the rhythm of the dance and the song.
57. The percussion instruments, especially the Mṛdaṅga, play an important role in the Pūrvaraṅga.
58. The different sounds produced by the Mṛdaṅga are called *varṇas*. There are sixteen such *varṇas*.
59. These sounds are produced by striking different parts of the drum with different parts of the hand.
60. The combination of these *varṇas* creates the various rhythmic patterns (*tālas*).
61. The music of the Pūrvaraṅga should be based on the Jātis, which are the basic melodic structures of ancient Indian music.
62. There are eighteen Jātis, seven pure and eleven mixed.
63. The seven pure Jātis are derived from the seven basic notes of the scale (*svaras*).
64. The eleven mixed Jātis are formed by the combination of the pure Jātis.
65. Each Jāti has its own characteristic notes, mood, and time of performance.
66. The songs in the Pūrvaraṅga are called Dhruvās. They are of five kinds.
67. The Dhruvā sung at the entrance of a character is called Prāveśikī.

68. The Dhruvā sung when a character is agitated is called Ākṣepikī.
69. The Dhruvā sung in a state of calmness is called Prāsādikī.
70. The Dhruvā sung when a character leaves the stage is called Naiṣkrāmikī.
71. The Dhruvā sung in between the scenes is called Antarā.
72. These Dhruvās should be composed in the appropriate language (Sanskrit or Prakrit), metre, and melody, according to the character and the situation.
73. The Sūtradhāra is the most important person in the Pūrvaraṅga. He is the director, the producer, and the main performer.
74. He should be a learned man, well-versed in all the arts and sciences.
75. He should be handsome, eloquent, and skilled in music and dance.
76. He should have a good memory and a commanding presence.
77. His two assistants (Pāripārśvikas) should also be skilled actors. One of them is the Vidūṣaka (jester).
78. The Vidūṣaka provides the comic element in the play. He should be witty and clever.
79. The music troupe consists of singers and players of various instruments like the Vīṇā (lute), Veṇu (flute), and Mṛdaṅga (drum).
80. The leader of the troupe is called the Kutapa.
81. The arrangement of the orchestra on the stage is also important.

82. The Mṛdaṅga player should sit in the center. To his right, the players of the Paṇava and Dardura (other percussion instruments).
83. To the left of the Mṛdaṅga player, the singers and the Vīṇā players.
84. The female singers should sit facing the male singers. The flute player should sit near the singers.
85. The entire orchestra should be seated behind the curtain during the preliminary musical performance.
86. When the curtain is removed, they should be visible to the audience.
87. The Pūrvaraṅga is a very sacred and important part of the dramatic performance.
88. It should be performed with great care and devotion.
89. He who performs or witnesses the Pūrvaraṅga according to the rules attains great merit.
90. Now I will explain the procedure for the Āsārita performance in more detail.
91. The Āsārita is performed in three tempos: slow (*vilambita*), medium (*madhya*), and fast (*druta*).
92. Each tempo has a specific number of beats (*kalās*).
93. The slow Āsārita is based on the Citra Vṛtti (a style of playing the Vīṇā).
94. The medium Āsārita is based on the Vṛtti Vṛtti.
95. The fast Āsārita is based on the Dakṣiṇa Vṛtti.
96. The song sung during the Āsārita is called the Vardhamāna.

97. It is so called because the number of beats increases progressively.
98. It is a song in praise of Śiva and is accompanied by dance.
99. The dance is performed by the Sūtradhāra and his assistants.
100. It is composed of the various Karaṇas and Aṅgahāras.
101. The performance of the Vardhamāna is very auspicious and brings success to the play.
102. After the Vardhamāna, the Sūtradhāra should come forward and begin the Nāndī.
103. I have already explained the characteristics of the Nāndī.
104. Now, what do the words "Śuṣkāvakṛṣṭā", "Raṅgadvāra", "Cārī", "Mahācārī", "Trigata", and "Prarocanā" mean?
105. "Śuṣkā" means 'dry' or 'without meaning'. "Avakṛṣṭā" means 'drawn out'. It is a song sung without any emotional content, but with a specific rhythmic pattern.
106. "Raṅgadvāra" means 'the gate of the stage'. It is the first presentation of the theme of the play.
107. "Cārī" is a graceful dance movement. "Mahācārī" is a more complex and vigorous dance movement.
108. "Trigata" means 'concerning three'. It is a conversation involving three people.
109. "Prarocanā" means 'laudation' or 'arousing interest'. It is a speech that praises the play and the audience.
110. The Pūrvaraṅga can also be performed in the *tryaśra* (triangular) rhythm.
111. In that case, the rhythmic patterns and the songs will be different.

112. The number of components may also be reduced.
113. The choice between *caturaśra* and *tryaśra* depends on the nature of the play.
114. For a play with a serious theme, the *caturaśra* Pūrvaraṅga is more suitable.
115. For a light-hearted play, the *tryaśra* Pūrvaraṅga can be used.
116. The Sūtradhāra should be an expert in both types of Pūrvaraṅga.
117. He should also be skilled in the four styles of dramatic representation (*vṛttis*): Bhāratī (verbal), Sāttvatī (grand), Kaiśikī (graceful), and Ārabhaṭī (energetic).
118. The Bhāratī vṛtti is dominated by speech. It is used in plays with a lot of dialogue.
119. The Sāttvatī vṛtti is characterized by the display of courage, generosity, and compassion. It is used in heroic plays.
120. The Kaiśikī vṛtti is graceful and delicate, with a lot of singing and dancing. It is used in love stories.
121. The Ārabhaṭī vṛtti is full of action, conflict, and deceit. It is used in plays depicting battles and magical events.
122. The Sūtradhāra should select the appropriate vṛtti for the play.
123. The Pūrvaraṅga is not just a preliminary ritual. It is an integral part of the dramatic experience.
124. It sets the mood for the play and prepares the audience for what is to come.

125. It is a spectacle of music, dance, and poetry that delights the senses and elevates the mind.
126. It is a microcosm of the entire Nāṭyaśāstra, containing in seed form all its essential elements.
127. Now I will give some more details about the songs (Dhruvās) to be sung in the Pūrvaraṅga.
128. The language of the Dhruvās should be Śaurasenī Prakrit.
129. They should be composed in the Gāthā metre.
130. The theme of the songs should be the praise of gods like Śiva, Viṣṇu, Brahmā, Sarasvatī, and Lakṣmī.
131. The song sung at the removal of the curtain is called the Avakṛṣṭā Dhruvā.
132. The song sung when the Sūtradhāra scatters flowers is called the Puṣpāñjali Dhruvā.
133. The song sung during the dance of the Sūtradhāra is called the Parivartanī Dhruvā.
134. I have already mentioned the five types of Dhruvās used in the play itself.
135. The music of the Dhruvās should be composed in the appropriate Jāti and Tāla.
136. The Tālas (rhythmic cycles) used in drama are of five kinds, based on the number of beats: Caturaśra (4), Tryaśra (3), Miśra (7), Khaṇḍa (5), and Saṅkīrṇa (9).
137. The choice of Tāla depends on the mood and the situation.
138. The tempo of the music can be slow, medium, or fast.
139. The combination of Jāti, Tāla, and tempo creates the desired emotional effect.
140. Now, what is the meaning of the word "Nāndī"?

141. It comes from the root "nand", which means 'to rejoice'. It is so called because it brings joy to the gods (*nandanti devāḥ yasyām*).
142. It is a prayer for prosperity and well-being.
143. The Nāndī should be recited by the Sūtradhāra in a clear and resonant voice.
144. It should be accompanied by the sound of the conch and the drum.
145. At the end of the Nāndī, the Sūtradhāra should say, "Thus the Nāndī is concluded" (*nāndyante sūtradhāraḥ*). This is a stage direction.
146. Some scholars say that the Pūrvaraṅga has only twelve components.
147. They are: Gīta, Sūtradhāra-praveśa, Nāndī, Trigata, and others.
148. But I have described nineteen components, following the tradition of Brahmā.
149. The full nineteen-part Pūrvaraṅga should be performed for the gods.
150. For human audiences, an abridged version is sufficient.
151. The performance of the Pūrvaraṅga is a religious act.
152. It is equivalent to performing a great sacrifice (*yajña*).
153. It brings merit to the patron, the performers, and the audience.
154. I have now described the Pūrvaraṅga in accordance with the scriptures and tradition.
155. It is the foundation on which the entire edifice of the drama is built.

156. A well-performed Pūrvaraṅga ensures the success of the play.
157. Now listen to the details of the Jarjara worship.
158. The Jarjara is the symbol of Indra's thunderbolt. It has the power to destroy all obstacles.
159. It should be made from a bamboo pole, of a specific length and thickness.
160. It should have five sections, representing the five great elements.
161. The five sections should be presided over by five deities: Brahmā, Viṣṇu, Śiva, Skanda, and the great Nāgas.
162. It should be decorated with clothes of different colors, garlands, and banners.
163. The Sūtradhāra should worship it with flowers, incense, and offerings of food.
164. He should recite a mantra, praying for the removal of all obstacles.
165. "O divine Jarjara, created by the gods to destroy the Asuras, please protect this performance from all harm."
166. "May the gods who reside in you grant us success and victory."
167. After the worship, the Jarjara should be placed in a prominent position on the stage.
168. It should remain there throughout the performance.
169. The worship of the Jarjara is an essential part of the Pūrvaraṅga.
170. It should never be omitted.

171. The Pūrvaraṅga, with all its components, is a complex and beautiful ceremony.
172. It requires the coordinated effort of many artists: singers, musicians, dancers, and actors.
173. It is a tribute to the gods and a source of delight and instruction for humanity.
174. Thus I have explained to you the procedure of the Pūrvaraṅga. What more do you wish to know?

Chapter 6: The Sentiments (Rasa Adhyāya)

1. The sages said, "O best of Brahmins, the Pūrvaraṅga has been described by you. Now we wish to know about the sentiments (*Rasas*)."
2. "What is the meaning of the word 'Rasa'? Why is it so called? What are the emotional states (*Bhāvas*)? And how are they related to the Rasas?"
3. Hearing their words, Bharata replied, "I shall now explain the chapter on sentiments. Listen with attentive minds."
4. No meaning can proceed (in a play) without sentiment. Therefore, I shall first explain the nature of sentiments.
5. Just as a connoisseur of food, while eating food prepared with various spices and ingredients, enjoys the different tastes, so the cultured spectator enjoys the dominant emotional states when they are represented by various histrionic expressions.
6. Therefore, it is called Nāṭya Rasa (dramatic sentiment).
7. How is Rasa produced? It is said that just as various tastes are produced by the combination of different spices, vegetables, and other things...

8. ...so the dominant emotional states (*Sthāyibhāvas*), when they come together with the various other emotional states, attain the quality of a sentiment.
9. Now, what is the meaning of the word 'Rasa'? It is so called because it is capable of being tasted (*āsvādyate*).
10. How is it tasted? Just as well-disposed persons, while eating food cooked with many ingredients, taste it and feel delight, so the sensitive spectators...
11. ...having witnessed the representation of the dominant emotional states, accompanied by the various histrionic arts, taste the sentiment and feel delight.
12. The combination of the Determinants (*Vibhāvas*), the Consequents (*Anubhāvas*), and the Transitory States (*Vyabhicāribhāvas*) brings about the realization of Rasa.
13. Just as a drink is prepared by mixing molasses with various spices and herbs, so Rasa is produced by the combination of the various Bhāvas.
14. Now, what are the Vibhāvas? They are so called because they 'determine' or 'make known' (*vibhāvyante*) the various emotional states through words, gestures, and psychological representation.
15. What are the Anubhāvas? They are so called because they 'make one feel' or 'experience' (*anubhāvyante*) the effect of the acting through words and gestures.
16. What are the Vyabhicāribhāvas? They are so called because they 'move in various ways' (*vividham ābhimukhyena caranti*) towards the dominant emotional states, helping to bring them to a state of relish.

17. The Sthāyibhāva (dominant emotional state), when combined with these, becomes a Rasa, just as a king, accompanied by his retinue, becomes a 'king'.
18. Are there any examples for this? Yes, just as a seed develops into a tree, and the tree produces flowers and fruits...
19. ...so the Sthāyibhāvas are the root of all the Rasas, and from them, the Rasas are produced.
20. There are eight sentiments recognized in drama: the Erotic (*Śṛṅgāra*), the Comic (*Hāsya*), the Pathetic (*Karuṇa*), the Furious (*Raudra*), the Heroic (*Vīra*), the Terrible (*Bhayānaka*), the Odious (*Bībhatsa*), and the Marvelous (*Adbhuta*).
21. These eight sentiments have been declared by the wise Brahmā. Now I shall explain their corresponding dominant emotional states.
22. The dominant emotional states are: Love (*Rati*), Laughter (*Hāsa*), Sorrow (*Śoka*), Anger (*Krodha*), Heroism (*Utsāha*), Fear (*Bhaya*), Disgust (*Jugupsā*), and Wonder (*Vismaya*).
23. Now I will explain the origins of these eight sentiments from the four primary ones.
24. From the Erotic sentiment arises the Comic. From the Furious arises the Pathetic.
25. From the Heroic arises the Marvelous. From the Odious arises the Terrible.
26. The Erotic sentiment has a bright, pure color. The Comic is white.
27. The Pathetic is the color of a dove (grey). The Furious is red.

28. The Heroic is yellowish-white (gaura). The Terrible is black.
29. The Odious is blue. The Marvelous is yellow.
30. The presiding deity of the Erotic is Viṣṇu. Of the Comic, Pramatha.
31. Of the Pathetic, Yama. Of the Furious, Rudra.
32. Of the Heroic, Indra. Of the Terrible, Kāla (the god of death).
33. Of the Odious, Mahākāla (a form of Śiva). Of the Marvelous, Brahmā.
34. Now I shall explain the Determinants, the Consequents, and the Transitory States of these sentiments, beginning with the Erotic.
35. The Erotic sentiment arises from the dominant emotional state of Love. It has two aspects: love in union (*sambhoga*) and love in separation (*vipralambha*).
36. Its Determinants are the pleasant seasons, garlands, ornaments, the company of beloved persons, beautiful gardens, and the enjoyment of music and poetry.
37. Its Consequents are the movements of the eyes and eyebrows, graceful glances, sweet words, and other such charming actions.
38. Its Transitory States are indolence, jealousy, anxiety, longing, etc., but excluding cruelty, fear, and disgust.
39. Now, the Comic sentiment. Its dominant emotional state is Laughter. It is of two kinds: self-centered and centered in others.

40. When one laughs oneself, it is self-centered. When one makes others laugh, it is centered in others.
41. Its Determinants are strange dress or ornaments, impudence, greed, quarreling, defective limbs, and the description of faults.
42. Its Consequents are the throbbing of the lips, nose, and cheeks, opening the eyes wide or contracting them, and perspiration.
43. Its Transitory States are indolence, dissimulation, drowsiness, sleep, dreaming, and awakening.
44. The Comic sentiment is of six kinds: gentle smile (*smita*), smile (*hasita*), gentle laughter (*vihasita*), laughter (*upahasita*), loud laughter (*apahasita*), and excessive laughter (*atihasita*).
45. Smita and Hasita are for persons of the superior type. Vihasita and Upahasita for the middling type. Apahasita and Atihasita for the inferior type.
46. Now, the Pathetic sentiment. Its dominant emotional state is Sorrow. It arises from affliction caused by a curse, separation from loved ones, loss of wealth, death, or imprisonment.
47. Its Determinants are the suffering of the beloved, and hearing or seeing things that cause sorrow.
48. Its Consequents are shedding tears, lamentation, dryness of the mouth, change of color, drooping limbs, and loss of memory.
49. Its Transitory States are indifference, languor, anxiety, longing, excitement, delusion, fainting, sadness, dejection, sickness, and inactivity.

50. Now, the Furious sentiment. Its dominant emotional state is Anger. It is found in Rākṣasas, Daityas, and violent men. It is caused by rape, abuse, insult, and jealousy.

51. Its Determinants are anger, defying an opponent, fighting, and quarreling.

52. Its Consequents are red eyes, knitting the eyebrows, biting the lips, and trembling of the cheeks.

53. Its Transitory States are energy, perspiration, trembling, horripilation, and choking of the voice.

54. Now, the Heroic sentiment. Its dominant emotional state is Heroism. It is found in persons of the superior type. It is caused by energy, perseverance, diplomacy, and bravery.

55. Its Determinants are presence of mind, determination, righteousness, and military strength.

56. Its Consequents are firmness, patience, heroism, and generosity.

57. Its Transitory States are contentment, judgment, pride, and agitation.

58. It is of three kinds: heroism in charity (*dānavīra*), heroism in righteousness (*dharmavīra*), and heroism in battle (*yuddhavīra*).

59. Now, the Terrible sentiment. Its dominant emotional state is Fear.

60. Its Determinants are horrible sounds, seeing ghosts, panic and anxiety due to the cry of an owl or a jackal, visiting an empty house or a forest, and hearing about or seeing the imprisonment or murder of one's relatives.

61. Its Consequents are trembling of the hands and feet, palpitation of the heart, dryness of the mouth, and horripilation.
62. Its Transitory States are paralysis, perspiration, choking voice, trembling, and loss of color.
63. Now, the Odious sentiment. Its dominant emotional state is Disgust.
64. Its Determinants are seeing or hearing about unpleasant, impure, and repulsive things.
65. Its Consequents are spitting, turning away the face, and contracting the limbs.
66. Its Transitory States are agitation, delusion, and sickness.
67. Now, the Marvelous sentiment. Its dominant emotional state is Wonder.
68. Its Determinants are seeing celestial beings, attaining a desired object, visiting a temple, a palace, or a magic show.
69. Its Consequents are opening the eyes wide, looking with a steady gaze, horripilation, tears of joy, and uttering words of praise.
70. Its Transitory States are joy, agitation, and contentment.
71. Thus, the eight sentiments have been explained with their dominant emotional states, determinants, consequents, and transitory states.
72. Now I shall describe the thirty-three Transitory States.
73. They are: (1) Discouragement (*nirveda*), (2) Depression (*glāni*), (3) Apprehension (*śaṅkā*), (4) Envy (*asūyā*), (5) Intoxication (*mada*), (6) Weariness (*śrama*), (7) Indolence (*ālasya*), (8) Sadness (*dainya*).

74. (9) Anxiety (*cintā*), (10) Delusion (*moha*), (11) Recollection (*smṛti*), (12) Contentment (*dhṛti*), (13) Shame (*vrīḍā*), (14) Fickleness (*capalatā*), (15) Joy (*harṣa*), (16) Agitation (*āvega*).

75. (17) Stupor (*jaḍatā*), (18) Pride (*garva*), (19) Despair (*viṣāda*), (20) Longing (*autsukya*), (21) Sleep (*nidrā*), (22) Epilepsy (*apasmāra*), (23) Dreaming (*supta*), (24) Awakening (*vibodha*).

76. (25) Indignation (*amarṣa*), (26) Dissimulation (*avahittha*), (27) Cruelty (*ugratā*), (28) Reflection (*mati*), (29) Sickness (*vyādhi*), (30) Insanity (*unmāda*), (31) Death (*maraṇa*), (32) Fright (*trāsa*), (33) Deliberation (*vitarka*).

77. Now I will explain the eight Sāttvika Bhāvas (involuntary expressions of emotion).

78. They are: (1) Paralysis (*stambha*), (2) Perspiration (*sveda*), (3) Horripilation (*romāñca*), (4) Change of voice (*svarabheda*), (5) Trembling (*vepathu*), (6) Change of color (*vaivarṇya*), (7) Tears (*aśru*), (8) Fainting (*pralaya*).

79. Paralysis is caused by joy, fear, sickness, surprise, and anger. It is to be represented by being inactive and motionless.

80. Perspiration is caused by anger, fear, joy, shame, and fatigue. It is to be represented by fanning oneself and wiping off sweat.

81. Horripilation is caused by wonder, joy, and fear. It is to be represented by the hairs on the body standing on end.

82. Change of voice is caused by fear, joy, anger, and sickness. It is to be represented by a broken and choked voice.

83. Trembling is caused by fear, joy, anger, and old age. It is to be represented by shaking and throbbing.

84. Change of color is caused by fear, anger, and cold. It is to be represented by a change in the color of the face.

85. Tears are caused by joy, indignation, and sorrow. It is to be represented by wiping the eyes and shedding tears.

86. Fainting is caused by fatigue, swooning, and intoxication. It is to be represented by falling on the ground, motionless and senseless.

87. Thus the Bhāvas—Sthāyī, Vyabhicārī, and Sāttvika—have been explained.

88. The four elements of histrionic representation (*abhinaya*) are: Gestural (*āṅgika*), Vocal (*vācika*), Costume and Make-up (*āhārya*), and Psychological (*sāttvika*).

89. The two modes of dramatic representation (*dharmi*) are: Realistic (*lokadharmi*) and Conventional (*nāṭyadharmi*).

90. The four styles of presentation (*vṛtti*) are: Verbal (*bhāratī*), Grand (*sāttvatī*), Graceful (*kaiśikī*), and Energetic (*ārabhaṭī*).

91. The four kinds of musical instruments (*ātodya*) are: Stringed (*tata*), Covered (*avanaddha*), Solid (*ghana*), and Hollow (*suṣira*).

92. The songs (*gāna*), the stage (*raṅga*), and the audience (*prekṣaka*) are also important elements of a dramatic performance.

93. The sentiments arise from the emotional states, and the emotional states from the sentiments. They are mutually dependent.

94. The emotional states are so called because they 'bring forth' (*bhāvayanti*) the sentiment.

95. Just as a tree exists in a seed, and a seed in a tree, so the emotional states and sentiments are interconnected.

96. The dominant emotional state is like a king, and the transitory states are like his attendants.

97. The dominant emotional state, being nourished by the transitory states, becomes a sentiment.

98. There can be no sentiment without a dominant emotional state, and no dominant emotional state without a sentiment.

99. In a performance, all the emotional states are represented, but only one becomes the dominant sentiment.

100. The other emotional states are subordinate to it and serve to enhance it.

101. Just as a king is superior to his subjects, and a master to his disciples, so a dominant emotional state is superior to the transitory states.

102. Now, which sentiment arises from which dominant emotional state?

103. From Love arises the Erotic. From Laughter arises the Comic. From Sorrow arises the Pathetic. From Anger arises the Furious.

104. From Heroism arises the Heroic. From Fear arises the Terrible. From Disgust arises the Odious. From Wonder arises the Marvelous.

105. Some scholars also accept a ninth sentiment, the Quiescent (*Śānta*), whose dominant emotional state is tranquility (*śama*).

106. But in drama, the Quiescent sentiment is not generally represented, as it is contrary to the nature of drama, which is full of action and emotion.
107. The purpose of drama is to create an experience of Rasa in the minds of the audience.
108. The sensitive spectator, who is endowed with a good heart and imagination, is the one who can truly appreciate the sentiment.
109. Thus, the theory of Rasa has been explained. It is the very soul of poetry and drama.

Chapter 7: Exposition of Emotional and Other States (Bhāvādhyāyaḥ)

We shall now explain the exposition of the emotional and other states (*bhāvas*).

The sages asked, "Why are the *bhāvas* so called? Does the term come from *bhū* (to be) or from some other root with a different meaning?"

Bharata replied, "The root *bhū* with the causative affix implies the sense of 'to cause to be' or 'to make something happen'. The word *bhāva* is used in the sense of 'bringing into being'. The *bhāvas* are so called because they bring the poetic meaning to the spectator through the means of acting, which involves words, gestures, and psychological states. That which is 'made to be' or 'brought into existence' is a *bhāva*.

It is also said: ‘That which pervades the mind with a particular disposition, like a scent, is a *bhāva*.’

The combination of Determinants (*Vibhāvas*), Consequents (*Anubhāvas*), and Transitory States (*Vyabhicāribhāvas*) is what constitutes the experience of sentiment (*rasa*).

Here, an objection may be raised: If the sentiment is produced by the combination of Determinants, Consequents, and Transitory States, then how can the Dominant Emotional States (*Sthāyibhāvas*) also be considered as causes of sentiment? This would lead to a confusion of cause and effect.

The answer is that this is not so. The same Dominant Emotional State, when presented with the full complement of Determinants, Consequents, and Transitory States, attains the state of a sentiment. Just as a man, through his various qualities and actions in the company of his followers, becomes a king, so a Dominant State, when accompanied by Determinants, Consequents, and Transitory States, is called a sentiment.

Now, what are the **Determinants** (*Vibhāvas*)? The word *vibhāva* means 'knowledge'. It is also an equivalent of 'cause', 'reason', or 'motive'. As they are the 'causes' for the manifestation of sentiments, they are called Determinants. They are of two kinds: Basic Determinants (*Ālambana Vibhāva*) and Excitant Determinants (*Uddīpana Vibhāva*). The Basic Determinant is the person or object in relation to which the emotion arises. The Excitant Determinants are the circumstances that enhance the emotion, such as a beautiful garden or the moon.

What are the **Consequents** (*Anubhāvas*)? They are so called because they are the 'consequences' or external manifestations of the inner emotional state. They are expressed through gestures and other bodily actions.

What are the **Transitory States** (*Vyabhicāribhāvas*)? They are the fleeting emotions that accompany and nourish the Dominant Emotional State. They are like waves in the ocean of the Dominant State. There are thirty-three of them. They are called 'transitory' because they are not constant and appear and disappear in the course of the development of the sentiment.

What are the **Dominant Emotional States** (*Sthāyibhāvas*)? They are the permanent or stable emotional dispositions of the human mind. There are eight of them: Love (*Rati*), Laughter (*Hāsa*), Sorrow (*Śoka*), Anger (*Krodha*), Heroism (*Utsāha*), Fear (*Bhaya*), Disgust (*Jugupsā*), and Wonder (*Vismaya*). These Dominant States are inherent in the hearts of all human beings. They are like dormant seeds that sprout and grow when they are watered by the Determinants.

The Dominant Emotional State is the principal one among all the *bhāvas*. Just as a king is the most important person among his subjects, and a preceptor among his disciples, so the Dominant Emotional State is the most important among all the other states. The other states—the Transitory States—are dependent on the Dominant State. They arise from it and merge back into it, just as the waves arise from the ocean and merge back into it.

A question arises: Are the sentiments (*rasas*) produced from the emotional states (*bhāvas*), or are the emotional states produced from the sentiments? The answer is that some emotional states are produced from the sentiments, but the sentiments are produced from the combination of all the emotional states. There is no sentiment without an emotional state, and no emotional state that does not lead

to a sentiment. In their mutual relationship, they are like a seed and a tree.

The experience of sentiment is a unique kind of aesthetic delight. It is different from the ordinary emotions of everyday life. It is an impersonal and universalized experience. The spectator does not experience the emotion as his own personal feeling but as a generalized, aesthetic emotion. This is the essence of the theory of *rasa*.

We shall now provide some summary verses (*āryās*) on this topic:

The emotional states are so called because they bring into being the sentiments related to the various kinds of acting. A sentiment is the result of the coming together of the Determinants, the Consequents, and the Transitory States.

The Dominant Emotional State, when it becomes developed and is nourished by the other states, is transformed into a sentiment. This is the opinion of the experts in drama.

Just as a king is the foremost among men, and a teacher is the foremost among his pupils, so the Dominant Emotional State is the lord of all other emotional states.

The eight Dominant Emotional States are: Love, Laughter, Sorrow, Anger, Heroism, Fear, Disgust, and Wonder.

The thirty-three Transitory States are: Discouragement, Depression, Apprehension, and so on.

The eight Involuntary States (*Sāttvika Bhāvas*) are: Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Color, Tears, and Fainting.

These forty-nine emotional states, when properly represented in a dramatic performance, give rise to the sentiments. By the proper

combination of these states, a sentiment is produced, just as a medicine is produced by the combination of many herbs. A Dominant State, when combined with various other states, becomes a sentiment.

Thus ends the seventh chapter of the Nāṭyaśāstra, entitled 'Exposition of Emotional and Other States'.

Chapter 8: Gestural Acting (Abhinaya)

1. I have already explained the sentiments (*rasas*) and the emotional states (*bhāvas*). Now I shall describe the acting (*abhinaya*) related to them.
2. The word *abhinaya* is derived from the prefix *abhi* and the root *nī*, which means 'to carry' or 'to lead'. Therefore, it means 'that which carries the performance towards the audience'.
3. Acting is of four kinds: Gestural (*Āṅgika*), Vocal (*Vācika*), Costume and Make-up (*Āhārya*), and Psychological (*Sāttvika*).
4. Gestural acting is that which is done with the limbs. Vocal acting is related to speech.
5. Costume and make-up, which includes decoration, is called Āhārya. Sāttvika acting is the representation of the psychological states.
6. Gestural acting is of three kinds: of the limbs (*śārīra*), of the face (*mukhaja*), and of the entire body, including movements (*ceṣṭākṛta*).
7. The head, hands, chest, sides, waist, and feet are the six major limbs (*aṅgas*).
8. The eyes, eyebrows, nose, lower lip, and chin are the six minor limbs (*upāṅgas*).

9. I shall first describe the movements of the head. There are thirteen such movements.
10. They are: Ākampita, Kampita, Dhuta, Vidhuta, Parivāhita, Adhuta, Avadhuta, Añcita, Nihañcita, Parāvṛtta, Utkṣipta, Adhogata, and Lolita.
11. **Ākampita**: A gentle, slow movement up and down. It is used in recognition, instruction, and questioning.
12. **Kampita**: A quick and repeated up and down movement. It is used in anger, argument, and threatening.
13. **Dhuta**: A slow side to side movement. It is used in negation, looking with astonishment, and sympathy.
14. **Vidhuta**: A quick side to side movement. It is used when feeling cold, fear, or fever.
15. **Parivāhita**: A turning of the head to the sides. It is used in showing passion, surprise, and joy.
16. **Adhuta**: A single upward movement of the head. It is used to show pride, looking up, and showing one's own body.
17. **Avadhuta**: A single downward movement of the head. It is used in communicating a secret message, and in summoning someone.
18. **Añcita**: The head is bent slightly to one side. It is used in sickness, fainting, and anxiety.
19. **Nihañcita**: The shoulders are raised and the head is bent. It is used in showing amorous sportiveness of women.
20. **Parāvṛtta**: The face is turned away. It is used in showing anger, and in looking back.
21. **Utkṣipta**: The face is lifted up. It is used in showing celestial objects and high things.

22. **Adhogata**: The face is bent down. It is used in showing shame, sorrow, and bowing.
23. **Lolita**: The head is moved in all directions. It is used in fainting, sickness, and intoxication.
24. Thus, the thirteen movements of the head have been described. Now listen to the glances of the eyes.
25. There are thirty-six kinds of glances: eight are based on sentiments (*rasa dṛṣṭi*), eight on dominant emotional states (*sthāyī dṛṣṭi*), and twenty on transitory states (*sañcārī dṛṣṭi*).
26. The eight glances based on sentiments are: Kāntā (lovely), Hāsyā (comic), Karuṇā (pathetic), Raudrī (furious), Vīrā (heroic), Bhayānakā (terrible), Bībhatsā (odious), and Adbhutā (marvelous).
27. **Kāntā**: A sweet and pleasing glance, with the eyebrows raised. Used in the Erotic sentiment.
28. **Hāsyā**: The eyelids are contracted, and the pupils are moving. Used in the Comic sentiment.
29. **Karuṇā**: The upper eyelid is drooping, the pupil is steady. Used in the Pathetic sentiment.
30. **Raudrī**: Cruel, red, and steady. Used in the Furious sentiment.
31. **Vīrā**: Bright, open, and steady. Used in the Heroic sentiment.
32. **Bhayānakā**: The eyelids are wide open, the pupil is trembling. Used in the Terrible sentiment.
33. **Bībhatsā**: The corners of the eyes are contracted, the pupil is turned away. Used in the Odious sentiment.

34. **Adbhutā**: The eyelashes are turned up, the pupil is wide open with wonder. Used in the Marvelous sentiment.
35. These are the eight glances based on sentiments. Now listen to the eight based on dominant emotional states.
36. They are: Snigdhā (affectionate), Hṛṣṭā (joyful), Dīnā (pitiable), Kruddhā (angry), Dṛptā (proud), Bhayānvitā (fearful), Jugupsitā (disgusted), and Vismitā (astonished).
37. **Snigdhā**: Sweet, gentle, and full of joy. It expresses affection.
38. **Hṛṣṭā**: The pupil is moving and joyful. It expresses delight.
39. **Dīnā**: The lower eyelid is drooping, the pupil is slow-moving. It expresses pity.
40. **Kruddhā**: Rough, steady, and turned up. It expresses anger.
41. **Dṛptā**: Steady and wide open. It expresses pride.
42. **Bhayānvitā**: The pupil is trembling and looking up. It expresses fear.
43. **Jugupsitā**: The pupil is contracted with disgust. It expresses aversion.
44. **Vismitā**: The pupil is wide open and steady. It expresses wonder.
45. Now, the twenty glances based on transitory states: Śūnyā (vacant), Malinā (pale), Śrāntā (tired), Lajjānvitā (bashful), Glānā (weary), Śaṅkitā (apprehensive), Viṣaṇṇā (dejected), Mukulā (bud-like), Kuñcitā (contracted), Ābhugnā (bent), Jihmā (crooked), Lalitā (graceful), Vitarkitā (conjecturing), Ardhā-mukulā (half-closed), Vibhrāntā (confused), Viplutā

(disturbed), Ākekarā (half-shut), Vikośā (fully-blown), Trastā (frightened), and Madirā (intoxicated).

46. I have enumerated the thirty-six glances. They should be used according to the sentiment and the emotional state.

47. Now, I shall describe the movements of the eyeballs. They are nine in number.

48. They are: Bhramaṇa (circling), Valana (turning), Pāta (falling), Calana (moving), Sampraveśana (drawing in), Vivartana (turning sideways), Samudvṛtta (raising up), Niṣkrāma (going out), and Prākṛta (natural).

49. Now, the movements of the eyelids. They are also nine.

50. They are: Unmeṣa (opening), Nimeṣa (closing), Prasṛta (expanding), Kuñcita (contracting), Sama (level), Vivartita (raising), Sphurita (throbbing), Pihita (closed), and Vilolita (agitated).

51. Now, the movements of the eyebrows. They are seven.

52. They are: Utkṣepa (raising), Pātana (lowering), Bhrukuṭī (knitting), Catura (clever), Kuñcita (arching), Recita (moving one eyebrow), and Sahaja (natural).

53. **Utkṣepa**: Raising one or both eyebrows. Used in surprise, anger, and joy.

54. **Pātana**: Lowering the eyebrows. Used in jealousy, disgust, and smelling.

55. **Bhrukuṭī**: Knitting the eyebrows. Used in anger and dazzling light.

56. **Catura**: A slight and pleasant movement of the eyebrows. Used in love and sportiveness.

57. **Kuñcita**: Bending one or both eyebrows. Used in pretended love, joy, and crying.
58. **Recita**: Raising one eyebrow gracefully. Used in dance.
59. **Sahaja**: The eyebrows in their natural position. Used in simple conditions.
60. Now, the movements of the nose. They are six.
61. They are: Natā (nostrils contracted), Mandā (nostrils steady), Vikṛṣṭā (nostrils dilated), Socchvāsā (nostrils breathing hard), Vikūṇitā (nostrils wrinkled), and Svābhāvikā (natural).
62. Now, the movements of the cheeks. They are six.
63. They are: Kṣāma (sunken), Phulla (blown), Pūrṇa (full), Kampita (trembling), Kuñcita (contracted), and Sama (natural).
64. Now, the movements of the lower lip. They are six.
65. They are: Vivartana (turning), Kampana (trembling), Visarga (spreading out), Vinigūhana (drawing in), Sandaṣṭaka (biting), and Samudgaka (pouting).
66. Now, the movements of the chin. They are seven.
67. They are: Kuṭṭana (striking), Khaṇḍana (grinding), Chinna (bitten), Cukṣita (chewing), Lehita (licking), Sama (natural), and Daṣṭa (bitten).
68. Now, the movements of the mouth. They are six.
69. They are: Vivṛta (open), Vyābhugna (crooked), Nirbhugna (bent), Bhugna (curved), Vidhuta (trembling), and Saṃvṛta (closed).
70. Now, the representation of the face-color. It is of four kinds.

71. They are: Svābhāvika (natural), Prasanna (bright), Rakta (red), and Śyāma (dark).
72. Natural color is used in the natural state. Bright in the Comic and Marvelous sentiments.
73. Red in the Heroic, Furious, and Pathetic sentiments, and in intoxication. Dark in the Terrible and Odious sentiments.
74. I have thus described the acting of the face. Now I shall describe the acting of the other limbs.
75. The movements of the neck are four in number.
76. They are: Sundarī (beautiful), Tirascīnā (oblique), Parivartitā (turned around), and Prakampitā (shaking).
77. Now, I shall describe the movements of the arms. They are ten.
78. They are: Tiryak (oblique), Ūrdhvasaṃsthita (raised up), Adhomukha (facing downwards), Ālolita (agitated), Utkṣipta (thrown up), Apaviddha (thrown down), Maṇḍala (circular), Svastika (crossed), Prasarita (stretched out), and Udvṛtta (turned up).
79. Now, I shall describe the movements of the chest. They are five.
80. They are: Ābhugna (slightly bent), Nirbhugna (unbent), Prakampita (shaking), Udvāhita (raised), and Sama (natural).
81. Now, I shall describe the movements of the belly. They are three.
82. They are: Kṣāma (thin), Khalva (depressed), and Pūrṇa (full).
83. Now, I shall describe the movements of the sides. They are five.

84. They are: Nata (bent), Samunnata (raised), Prasarita (stretched), Vivartita (turned around), and Apasṛta (drawn away).

85. Now, I shall describe the movements of the waist. They are five.

86. They are: Chinnā (turned with a jerk), Nivṛttā (turned around), Recitā (moved to and fro), Prakampitā (shaking), and Udvāhitā (raised).

87. Now, I shall describe the movements of the thighs. They are five.

88. They are: Kampana (shaking), Valana (turning), Stambhana (motionless), Udvartana (turning up), and Vivartana (turning around).

89. Now, I shall describe the movements of the shanks. They are five.

90. They are: Āvartita (turned), Nata (bent), Kṣipta (thrown out), Udvāhita (drawn up), and Parivṛtta (turned around). 9al. Now, I shall describe the movements of the feet. They are five.

91. They are: Udghaṭṭita (striking the ground with the heel), Sama (flat), Agratala-sañcara (moving on the forepart), Añcita (resting on the heel), and Kuñcita (bent).

92. Thus, the acting of the limbs has been described. This gestural acting is of two kinds: conventional (*nāṭyadharmi*) and realistic (*lokadharmi*).

93. The acting that is based on natural human behavior is called realistic.

94. The acting that is based on the conventions of the stage, with graceful movements and poetic gestures, is called conventional.
95. The conventional style is more suitable for drama, as it is more beautiful and artistic.
96. But the realistic style should also be used where appropriate, to give a sense of authenticity.
97. Now, I shall describe the four kinds of acting in relation to the four styles (*vṛttis*).
98. The Bhāratī (Verbal) style is related to Vocal acting. The Sāttvatī (Grand) and Ārabhaṭī (Energetic) styles are related to Gestural acting. The Kaiśikī (Graceful) style is related to Costume and Make-up.
99. The Sāttvika (Psychological) acting pervades all the styles.
100. Now, I shall describe the use of gestural acting in representing different characters and situations.
101. The gait of a superior character should be dignified and steady.
102. The gait of a middling character should be of medium speed.
103. The gait of an inferior character should be quick and unsteady.
104. The gait of a king should be like that of a lion or a bull.
105. The gait of a sage should be slow and measured.
106. The gait of a madman should be irregular and random.
107. The gait of a jester should be crooked and amusing.
108. The gait of a woman in love should be slow and graceful.

109. The gait of a woman in separation should be languid and heavy.
110. The gait of a proud woman should be firm and haughty.
111. The representation of sitting should also be varied.
112. A superior character should sit in a comfortable and relaxed posture.
113. A middling character should sit in a normal posture.
114. An inferior character should sit in a squatting or uneasy posture.
115. The manner of speaking should also be appropriate to the character.
116. A superior character should speak in a clear and deep voice.
117. A middling character should speak in a normal voice.
118. An inferior character should speak in a high-pitched or harsh voice.
119. The gestures of the hands are very important in acting. They can express a wide range of meanings.
120. I shall describe the hand gestures in the next chapter.
121. The gestural acting should always be in harmony with the vocal acting and the psychological state.
122. The actor should first feel the emotion within himself and then express it through his body and voice.
123. This is the essence of Sāttvika acting.
124. Without the Sāttvika element, the acting becomes mechanical and lifeless.
125. The actor should have a good understanding of human nature and the various emotional states.

126. He should observe the world around him and learn from it.
127. He should also be well-trained in the techniques of acting as prescribed in this treatise.
128. The success of a dramatic performance depends largely on the skill of the actors.
129. An actor who can create a perfect illusion of reality on the stage is a true artist.
130. He can transport the audience to a different world and make them experience the various sentiments.
131. I shall now summarize the main points of this chapter.
132. Gestural acting is of three kinds: of the limbs, of the face, and of the entire body.
133. The major limbs are six, and the minor limbs are also six.
134. I have described the movements of the head, eyes, eyebrows, nose, cheeks, lips, chin, and mouth.
135. I have also described the face-color and the movements of the neck, arms, chest, belly, sides, waist, thighs, shanks, and feet.
136. Gestural acting can be realistic or conventional.
137. The gait and the posture should be appropriate to the character.
138. The acting should be in harmony with the sentiment and the emotional state.
139. The Sāttvika element is essential for good acting.
140. An actor should be both a keen observer of life and a master of his craft.
141. Now I shall deal with the representation of objects and actions through gestures.

142. To represent a mountain, one should raise the hands and look up.
143. To represent a river, one should show a flowing movement with the hands.
144. To represent a tree, one should stand with the arms stretched out.
145. To represent a flower, one should use the Mukula (bud) hand gesture.
146. To represent the sun, one should look up with a circular gesture of the hand.
147. To represent the moon, one should use the Ardhacandra (half-moon) hand gesture.
148. To represent the night, one should show a gesture of covering.
149. To represent the day, one should show a gesture of opening.
150. To represent darkness, one should cover the eyes with the hands.
151. To represent light, one should show a gesture of seeing clearly.
152. To represent heat, one should show fanning and wiping sweat.
153. To represent cold, one should show shivering and embracing oneself.
154. To represent rain, one should show a falling movement with the hands and a gesture of protection.
155. To represent wind, one should show the swaying of the body.

156. To represent a house, one should show the gesture of entering a door.
157. To represent a city, one should show a gesture of looking around at many buildings.
158. To represent a chariot, one should show the gesture of holding the reins.
159. To represent a horse, one should show the gesture of riding.
160. To represent an elephant, one should show the Karihasta (elephant's trunk) gesture.
161. To represent a lion, one should show a proud and majestic posture.
162. To represent a snake, one should show a serpentine movement with the hand.
163. To represent a bird, one should show the gesture of flying.
164. To represent a bow, one should show the gesture of drawing the string.
165. To represent a sword, one should show the gesture of holding the hilt.
166. To represent a shield, one should show a gesture of covering the body.
167. To represent a spear, one should show the gesture of throwing.
168. To represent a discus, one should show a circular gesture of throwing.
169. To represent a club, one should show the gesture of striking.

170. To represent a garland, one should show the gesture of putting it around the neck.
171. To represent an ornament, one should touch the relevant part of the body.
172. To represent perfume, one should show the gesture of smelling.
173. To represent eating, one should show the gesture of putting food in the mouth.
174. To represent drinking, one should show the gesture of lifting a cup to the lips.
175. To represent sleeping, one should show the gesture of lying down and closing the eyes.
176. To represent waking up, one should show the gesture of stretching and opening the eyes.
177. To represent love, one should show a gentle and affectionate glance.
178. To represent anger, one should show knitting of the eyebrows and biting the lips.
179. To represent sorrow, one should show shedding tears and lamenting.
180. To represent joy, one should show a bright face and a smiling expression.
181. To represent fear, one should show trembling and looking around with apprehension.
182. To represent wonder, one should show wide open eyes and a look of amazement.
183. To represent disgust, one should show a wrinkling of the nose and a turning away of the face.

184. To represent pride, one should show a raised head and an erect posture.
185. To represent shame, one should show a bent head and a hidden face.
186. Thus, all the objects, actions, and emotions can be represented through gestural acting.
187. A skilled actor can create a whole world on the stage with the help of his body alone.
188. Gestural acting is the visual language of the drama. It speaks directly to the heart of the audience.

Chapter 9: Hand Gestures (Hasta Abhinaya)

1. I shall now speak about the topic of hand gestures. The movements of the hands are of three kinds, based on their origin.
2. Gestures originate from the hand, which is the root of all acting. Therefore, I shall explain the characteristics of the hands first.
3. The acting of the hands is considered the most important because the meaning is primarily conveyed through them.
4. There are sixty-four types of hand gestures. I will now enumerate them by name and characteristic.
5. There are twenty-four gestures of a single hand (*Asaṃyuta Hastas*), thirteen of combined hands (*Saṃyuta Hastas*), and twenty-seven dance gestures (*Nṛtta Hastas*).
6. The twenty-four single hand gestures are: Patāka, Tripatāka, Kartarīmukha, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi, Śikhara.
7. Kapittha, Kaṭakāmukha, Sūcī, Candrakalā, Padmakośa, Sarpaśīrṣa, Mṛgaśīrṣa, Siṃhamukha.

8. Kāṅgūla, Alapadma, Catura, Bhramara, Haṃsāsya, Haṃsapakṣa, Sandaṃśa, and Mukula.
9. **Patāka** (Flag): The thumb is bent to touch the base of the forefinger, and the other fingers are extended and held close together.
10. Its uses are: striking, joy, forbidding things, prowess, saying "so be it", and showing a river, the sky, or a forest.
11. **Tripatāka** (Three parts of a flag): The same as Patāka, but the ring finger is bent.
12. Its uses are: invocation, descent, showing a crown, a tree, a thunderbolt, and wiping tears.
13. **Kartarīmukha** (Scissors-face): The forefinger and the little finger are bent back, while the middle and ring fingers are extended.
14. Its uses are: separation of a couple, opposition, showing the corners of the eye, death, and lightning.
15. **Ardhacandra** (Half-moon): The thumb is bent outwards, and the other fingers are extended and held together like a bow.
16. Its uses are: showing the moon on the eighth day of the dark fortnight, a consecration, the waist, and greeting people of lower status.
17. **Arāla** (Bent): The forefinger is bent like a bow, the thumb is also bent, and the other fingers are extended.
18. Its uses are: drinking poison or nectar, a violent wind, and the blessing of a husband.
19. **Śukatuṇḍa** (Parrot's beak): The ring finger of the Arāla hand is bent.
20. Its uses are: saying "not so", invocation, and dismissal.

21. **Muṣṭi** (Fist): The fingers are bent into the palm, and the thumb is placed over them.
22. Its uses are: striking, firmness, holding things, and wrestling.
23. **Śikhara** (Peak): The thumb is raised in the Muṣṭi hand.
24. Its uses are: showing the Erotic sentiment, holding a bow, a pillar, and the act of embracing.
25. **Kapittha** (Wood-apple): The forefinger is bent over the thumb in the Śikhara hand.
26. Its uses are: showing Lakṣmī, Sarasvatī, holding cymbals, and milking cows.
27. **Kaṭakāmukha** (Opening of a bracelet): The forefinger and the middle finger are applied to the thumb, and the other two fingers are extended.
28. Its uses are: plucking flowers, holding a necklace or a garland, and drawing a bow.
29. **Sūcī** (Needle): The forefinger of the Kaṭakāmukha hand is raised.
30. Its uses are: showing one, a circle, the Supreme Soul, and the number one hundred.
31. **Candrakalā** (Digit of the moon): The thumb and the forefinger are extended, and the other fingers are bent.
32. Its uses are: showing the moon, the face, and the crescent moon on Śiva's head.
33. **Padmakośa** (Lotus-bud): The fingers are separated and bent, but do not touch one another.
34. Its uses are: showing a lotus, a wood-apple, a breast, and an offering of flowers.

35. **Sarpaśīrṣa** (Snake-head): The hand is bent at the top, and the fingers are held close together.
36. Its uses are: showing a snake's hood, giving water to gods and sages, and the flapping of an elephant's ears.
37. **Mṛgaśīrṣa** (Deer-head): The thumb and the little finger are extended, and the other three fingers are bent forward.
38. Its uses are: showing a deer's head, women, a calling, and fear.
39. **Siṃhamukha** (Lion-face): The tips of the middle and ring fingers are applied to the thumb, and the other two fingers are extended.
40. Its uses are: showing a lion's face, a hare, an elephant, and a darbha grass.
41. **Kāṅgūla**: The middle finger is bent, the ring finger is bent over it, the little finger and the forefinger are extended, and the thumb is applied to the middle finger.
42. Its uses are: showing a fruit, a partridge, and a coconut.
43. **Alapadma** (Full-blown lotus): The fingers are separated and turned outwards from the wrist.
44. Its uses are: showing a full-blown lotus, a fruit like the wood-apple, a circular shape, beauty, and praise.
45. **Catura**: The three fingers are extended, the little finger is raised, and the thumb is bent to touch the base of the middle finger.
46. Its uses are: showing musk, a little quantity, gold, copper, and sorrow.

47. **Bhramara** (Bee): The middle finger and the thumb are joined, the forefinger is bent, and the other two fingers are extended and separated.
48. Its uses are: showing a bee, a parrot, a crane, and a cuckoo.
49. **Haṃsāsya** (Swan-face): The forefinger, middle finger, and thumb are joined, and the other two fingers are extended.
50. Its uses are: showing softness, a pearl, drawing a picture, and a drop of water.
51. **Haṃsapakṣa** (Swan-wing): The three fingers are extended, the little finger is raised, and the thumb is bent.
52. Its uses are: showing the number six, constructing a bridge, and drawing a line.
53. **Sandaṃśa** (Pincers): The forefinger and the thumb are crossed, and the palm is slightly hollowed.
54. Its uses are: plucking flowers, making garlands, and holding a blade of grass.
55. **Mukula** (Bud): The fingers are brought together and their tips meet.
56. Its uses are: showing a water-lily, eating, and the god of love.
57. Thus, the twenty-four single hand gestures have been described. Now listen to the combined hand gestures.
58. The thirteen combined hand gestures are: Añjali, Kapota, Karkaṭa, Svastika, Dolā, Puṣpapuṭa, Utsaṅga, Śivaliṅga.
59. Kaṭakāvardhamāna, Kartarīsvastika, Śakaṭa, Śaṅkha, and Cakra. (The list varies in different texts, some add more).
60. **Añjali** (Salutation): The two Patāka hands are joined together.

61. Its uses are: saluting a deity, a preceptor, or a Brahmin.
62. **Kapota** (Dove): The hands are joined at the side, base, and top.
63. Its uses are: salutation, conversation with a preceptor, and respectful acceptance.
64. **Karkaṭa** (Crab): The fingers of the two hands are interlocked.
65. Its uses are: stretching the limbs, cracking the fingers, and showing a crab.
66. **Svastika** (Crossed): The two Patāka hands are crossed at the wrists.
67. Its uses are: showing a crocodile, a prison, and a blocked road.
68. **Dolā** (Swing): The two Patāka hands are placed on the thighs.
69. Its uses are: beginning a performance, amorousness, and fainting.
70. **Puṣpapuṭa** (Flower-casket): The two Sarpaśīrṣa hands are joined together.
71. Its uses are: receiving or offering flowers, water, or fruits.
72. **Utsaṅga** (Embrace): The two Mṛgaśīrṣa hands are placed on the opposite shoulders.
73. Its uses are: an embrace, showing shame, and coaching children.
74. **Śivaliṅga**: The left hand in Ardhacandra and the right hand in Śikhara.
75. Its use is: showing a Śivaliṅga.

76. **Kaṭakāvardhamāna**: A Svastika is formed with two Kaṭakāmukha hands.
77. Its uses are: coronation, worship, and marriage.
78. **Kartarīsvastika**: A Svastika is formed with two Kartarīmukha hands.
79. Its uses are: showing branches of a tree, a hill-top, and a tree.
80. **Śakaṭa** (Cart): The Bhramara hands with the thumb and the middle finger stretched.
81. Its use is: showing the gesture of a Rākṣasa.
82. **Śaṅkha** (Conch): The thumb of the right hand is held by the left hand, and the fingers of the right hand are extended to touch the left palm.
83. Its use is: showing a conch.
84. **Cakra** (Discus): The two Ardhacandra hands are placed with their palms in contact, one vertical and the other horizontal.
85. Its use is: showing a discus.
86. Now listen to the Nṛtta Hastas (dance gestures). These are used to beautify the dance.
87. They are twenty-seven in number: Caturasra, Udvṛtta, Talāmukha, Svastika, Viprakīrṇa, Arālakaṭakāmukha, Āviddhavakra, Sūcyāsya, Recita.
88. Ardharecita, Uttānavañcita, Pallava, Nitamba, Keśabandha, Latā, Karihasta, Pakṣavañcitaka, Pakṣapradyotaka, Garuḍapakṣa.

89. Daṇḍapakṣa, Ūrdhvamaṇḍalī, Pārśvamaṇḍalī, Uromaṇḍalī, Uraḥpārśvārdhamaṇḍalī, Muṣṭikasvastika, Nalinīpadmakośa, Alapallava, and Ulbaṇa. (Some texts list more).
90. I have thus enumerated the sixty-four hand gestures. Now I shall describe their application.
91. The same hand gesture can be used in different contexts to convey different meanings.
92. The meaning is determined by the context, the sentiment, and the acting of the other limbs, especially the eyes and the eyebrows.
93. A wise actor should use the hand gestures judiciously to enhance the beauty and the expressiveness of the performance.
94. Now I shall describe the movements of the hands. They are of four kinds: upward, downward, sideways, and forward.
95. These movements can be combined in various ways to create a rich and complex language of gestures.
96. The hand gestures can be classified into four categories based on their function: indicating, representing, suggesting, and accompanying.
97. **Indicating** gestures are used to point out objects.
98. **Representing** gestures are used to imitate the shape or action of an object.
99. **Suggesting** gestures are used to convey abstract ideas and emotions.
100. **Accompanying** gestures are used to follow the rhythm of the music and the dance.

101. Now I shall give some examples of the application of hand gestures.
102. The Patāka hand is used to represent a king, a banner, a door, a night, a cloud, and the sea.
103. The Tripatāka hand is used to represent an arrow, a light, and a letter.
104. The Kartarīmukha hand is used to represent a deer, a demon, and a pair of horns.
105. The Ardhacandra hand is used to represent a neck, a spear, and a plate.
106. The Arāla hand is used to represent a bird, a hook, and a creeper.
107. The Śukatuṇḍa hand is used to represent a weapon, a spear, and a tooth.
108. The Muṣṭi hand is used to represent a weapon, a book, and a staff.
109. The Śikhara hand is used to represent a bell, a pestle, and a question.
110. The Kapittha hand is used to represent a shield, a thunderbolt, and a veil.
111. The Kaṭakāmukha hand is used to represent a mirror, a bracelet, and a woman.
112. The Sūcī hand is used to represent the world, a threat, and a thin body.
113. The Padmakośa hand is used to represent a bell, a cluster of flowers, and a mango.
114. The Sarpaśīrṣa hand is used to represent a sandal paste, a pot, and nourishing.

115. The Mṛgaśīrṣa hand is used to represent a house, a cheek, and a wheel.
116. The Siṃhamukha hand is used to represent a coral, a pearl, and a drop of water.
117. The Kāṅgūla hand is used to represent a white water-lily, and a small bell.
118. The Alapadma hand is used to represent the moon, a lake, and a full-blown flower.
119. The Catura hand is used to represent the eyes, policy, and a little.
120. The Bhramara hand is used to represent a vow of silence, and a wing.
121. The Haṃsāsya hand is used to represent a line of painting, a feather, and tying.
122. The Haṃsapakṣa hand is used to represent a staircase, and a mark of nails.
123. The Sandaṃśa hand is used to represent the belly, a wound, and the number five.
124. The Mukula hand is used to represent a bud, a kiss, and a gift.
125. The Añjali hand is used to represent the offering of flowers, and the flow of a river.
126. The Kapota hand is used to represent a cold, and a covered thing.
127. The Karkaṭa hand is used to represent a crowd, the stomach, and blowing a conch.
128. The Svastika hand is used to represent a prison, and a year.

129. The Dolā hand is used to represent the beginning of a dance.
130. The Puṣpapuṭa hand is used to represent an offering, and a lamp-waving ceremony.
131. The Utsaṅga hand is used to represent showing one's body, and discipline.
132. The Śivaliṅga hand is used to represent the phallus of Śiva.
133. The Kaṭakāvardhamāna hand is used to represent love, and holding a mirror.
134. The Kartarīsvastika hand is used to represent a mountain, and a banyan tree.
135. The Śakaṭa hand is used to represent a cart.
136. The Śaṅkha hand is used to represent a conch.
137. The Cakra hand is used to represent a discus.
138. The Sampūṭa hand is used to represent a casket, and concealing things.
139. The Pāśa hand is used to represent a noose, a chain, and enmity.
140. The Kīlaka hand is used to represent affection, and a friendly talk.
141. The Matsya hand is used to represent a fish.
142. The Kūrma hand is used to represent a tortoise.
143. The Varāha hand is used to represent a boar.
144. The Garuḍa hand is used to represent the mythical bird Garuḍa.
145. The Nāgabhanda hand is used to represent a pair of snakes.

146. The Khaṭvā hand is used to represent a bedstead.

147. The Bheruṇḍa hand is used to represent a pair of Bheruṇḍa birds.

148. The Avahittha hand is used to represent dissimulation, a weak body, and amorous gestures.

149. Now I shall describe the coordination of the hand gestures with the movements of the other limbs.

150. The movement of the hands should be in harmony with the movement of the eyes, eyebrows, and the face.

151. Where the hand goes, the eye should follow. Where the eye goes, the mind should follow.

152. Where the mind goes, the emotional state follows. Where the emotional state is, there the sentiment arises.

153. The movements of the hands should be graceful and flowing. They should not be jerky or stiff.

154. The hands should be held at a distance of about four inches from the body.

155. The movements should originate from the shoulder, and the whole arm should be involved.

156. The right hand is generally used to represent things related to men, and the left hand for women.

157. But this is not a strict rule. The hands can be used interchangeably according to the context.

158. Now I shall describe the hand gestures for representing the ten incarnations of Viṣṇu.

159. For the Fish (*Matsya*), the Matsya hand. For the Tortoise (*Kūrma*), the Kūrma hand.

160. For the Boar (*Varāha*), the Varāha hand. For the Man-Lion (*Nṛsiṃha*), the Siṃhamukha hand with the other hand in Patāka.

161. For the Dwarf (*Vāmana*), the Muṣṭi hand held upwards and downwards.

162. For Paraśurāma, the Ardhapatāka hand held on the left and the Kartarīmukha on the right.

163. For Rāma, the Kapittha hand held in front and the Śikhara hand moving.

164. For Balarāma, the Patāka hand on the right and the Muṣṭi on the left.

165. For Kṛṣṇa, the Mṛgaśīrṣa hand held on the left and the Sandaṃśa on the right, as if holding a flute.

166. For Kalki, the Patāka hand on the right and the Tripatāka on the left.

167. Now, the hand gestures for the planets.

168. For the Sun, the Alapadma and Kapittha hands. For the Moon, the Alapadma and Patāka hands.

169. For Mars, the Sūcī and Muṣṭi hands. For Mercury, the Patāka and Muṣṭi hands.

170. For Jupiter, the Śikhara hand on both hands. For Venus, the Muṣṭi hand on both hands.

171. For Saturn, the Triśūla hand. For Rāhu, the Sarpaśīrṣa hand. For Ketu, the Patāka hand.

172. Now, the hand gestures for the different kinds of relationships.

173. For husband and wife, the Śikhara and Mṛgaśīrṣa hands.

174. For mother and son, the Ardhacandra and Śikhara hands.
175. For father and son, the Śikhara and Kartarīmukha hands.
176. For brother and sister, the Mayūra and Ardha-patāka hands.
177. For the preceptor and the disciple, the Śikhara and Muṣṭi hands.
178. Now, the hand gestures for the different castes.
179. For a Brahmin, the Śikhara hand held near the sacred thread.
180. For a Kṣatriya, the Patāka hand held forward.
181. For a Vaiśya, the Kaṭakāmukha hand.
182. For a Śūdra, the Mukula hand.
183. Now, the hand gestures for the different worlds.
184. For the celestial world, the hands are raised up.
185. For the terrestrial world, the hands are held in front.
186. For the nether world, the hands are directed downwards.
187. Now, the hand gestures for the different rivers.
188. For the Gaṅgā, the Tripatāka and Patāka hands. For the Yamunā, the Mayūra hand.
189. For the Sarasvatī, the Padmakośa hand. For the Narmadā, the Alapadma hand.
190. For the Godāvarī, the Arāla hand. For the Kṛṣṇā, the Sūcī hand. For the Kāverī, the Catura hand.
191. Now, the hand gestures for the different trees.
192. For the Aśvattha (peepal), the Alapadma hand. For the Nyagrodha (banyan), the Kartarīsvastika hand.
193. For the Aśoka, the Patāka hand. For the Campaka, the Mukula hand. For the Mango, the Padmakośa hand.

194. Now, the hand gestures for the different animals.
195. For the lion, the Siṃhamukha hand. For the tiger, the Vyāghra hand. For the elephant, the Karihasta.
196. For the deer, the Mṛgaśīrṣa hand. For the horse, the Ardhapatāka hand. For the bull, the Vṛṣabha hand.
197. Now, the hand gestures for the different birds.
198. For the parrot, the Śukatuṇḍa hand. For the swan, the Haṃsāsya hand. For the peacock, the Mayūra hand.
199. For the cuckoo, the Bhramara hand. For the crane, the Baka hand. For the eagle, the Garuḍa hand.
200. I have thus described the hand gestures and their applications in brief.
201. A wise actor can devise many more gestures based on his own observation and imagination.
202. The language of gestures is a universal language. It can be understood by all, irrespective of their language and culture.
203. It adds a visual dimension to the drama and makes it more appealing to the audience.
204. The actor should master the art of hand gestures to become a perfect artist.
205. The hands can express what the words cannot. They can reveal the innermost feelings of the heart.
206. Therefore, the acting of the hands is the very soul of the drama.
207. A performance devoid of graceful hand gestures is like a night without the moon, a river without water, or a creeper without flowers.

208. Therefore, the actor should pay special attention to the acting of the hands.
209. The hand gestures should be practiced diligently until they become natural and spontaneous.
210. Thus, the chapter on hand gestures is concluded.

Chapter 10: Acting of the Limbs (Śārīrābhinaya)

1. I have already described the gestural acting related to the head. Now I shall describe the acting related to the other limbs.
2. The acting of the hands, chest, sides, waist, and feet should be in harmony with the acting of the head.
3. I shall first describe the five actions of the chest. They are: Ābhugna (bent), Nirbhugna (unbent), Prakampita (shaking), Udvāhita (raised), and Sama (natural).
4. **Ābhugna**: The chest is slightly bent, with the shoulders lowered. It is used in showing cold, fear, and shame.
5. **Nirbhugna**: The chest is held high and steady. It is used in showing pride, heroism, and astonishment.
6. **Prakampita**: The chest is shaking continuously. It is used in fear, laughter, and weeping.
7. **Udvāhita**: The chest is raised up. It is used in deep breathing, yawning, and looking at high objects.
8. **Sama**: The chest is in its natural position. It is used in the normal state.
9. Now, the five actions of the sides. They are: Nata (bent), Samunnata (raised), Prasarita (stretched), Vivartita (turned), and Apasṛta (drawn away).
10. **Nata**: The side is bent. Used in approaching someone.

11. **Samunnata**: The side is raised. Used in turning backwards.
12. **Prasarita**: The side is stretched. Used in joy and excitement.
13. **Vivartita**: The side is turned around. Used in turning the whole body.
14. **Apasṛta**: The side is drawn away. Used in returning to a place.
15. Now, the three actions of the belly. They are: Kṣāma (thin), Khalva (depressed), and Pūrṇa (full).
16. **Kṣāma**: The belly is made thin. Used in laughter, weeping, and deep breathing.
17. **Khalva**: The belly is depressed. Used in sickness, hunger, and asceticism.
18. **Pūrṇa**: The belly is full. Used in sickness (e.g., dropsy), and by stout persons.
19. Now, the five actions of the waist. They are: Chinnā (turned), Nivṛttā (turned around), Recitā (moved), Prakampitā (shaking), and Udvāhitā (raised).
20. **Chinnā**: The waist is turned in the middle. Used in looking back.
21. **Nivṛttā**: The waist is turned around to face the back.
22. **Recitā**: The waist is moved to and fro. Used by women in an amorous mood.
23. **Prakampitā**: The waist is shaken up and down. Used by dwarfs and jesters.
24. **Udvāhitā**: The waist is raised gracefully. Used by stout persons and women.

25. Now, the five actions of the thighs. They are: Kampana (shaking), Valana (turning), Stambhana (motionless), Udvartana (turning up), and Vivartana (turning around).
26. **Kampana**: Shaking of the thighs. Used in fear and the gait of inferior characters.
27. **Valana**: Turning of the thighs inwards. Used in the graceful gait of women.
28. **Stambhana**: The thighs are held motionless. Used in despair and perplexity.
29. **Udvartana**: Turning up of the thighs. Used in exercise and dance.
30. **Vivartana**: Turning the thighs around. Used in the Ālīḍha and Pratyālīḍha postures.
31. Now, the five actions of the shanks. They are: Āvartita (turned), Nata (bent), Kṣipta (thrown out), Udvāhita (drawn up), and Parivṛtta (turned around).
32. **Āvartita**: The shank is turned around. Used in the Svastika posture.
33. **Nata**: The shank is bent. Used in sitting and standing postures.
34. **Kṣipta**: The shank is thrown out. Used by jesters and in dance.
35. **Udvāhita**: The shank is drawn up. Used in quick gaits.
36. **Parivṛtta**: The shank is turned around from the side. Used in dance.
37. Now, the five actions of the feet. They are: Udghaṭṭita (striking), Sama (level), Agratala-sañcara (on the forepart), Añcita (on the heel), and Kuñcita (bent).

38. **Udghaṭṭita**: Striking the ground with the heel and the forepart of the foot alternately.
39. **Sama**: The foot is placed flat on the ground.
40. **Agratala-sañcara**: Walking on the forepart of the feet.
41. **Añcita**: Walking on the heels.
42. **Kuñcita**: The foot is bent at the ankle and the toes are contracted.
43. I have described the actions of the various limbs. Now I shall describe the postures (*sthānas*).
44. A posture is a combination of the positions of the feet, shanks, and thighs.
45. There are six standing postures for men: Vaiṣṇava, Samapāda, Vaiśākha, Maṇḍala, Ālīḍha, and Pratyālīḍha.
46. **Vaiṣṇava**: The feet are two and a half *tālas* apart, one foot in front, the other placed obliquely. It is the posture of Viṣṇu. Used by superior characters.
47. **Samapāda**: The feet are one *tāla* apart, the body is erect. Used in the natural state, and by a bridegroom at the marriage ceremony.
48. **Vaiśākha**: The feet are three and a half *tālas* apart, the thighs are held steady. Used in riding a horse.
49. **Maṇḍala**: The feet are four *tālas* apart, the body is bent in a circle. Used in shooting an arrow.
50. **Ālīḍha**: The right foot is drawn back five *tālas* from the left. Used by archers.
51. **Pratyālīḍha**: The reverse of Ālīḍha. Used when releasing an arrow.

52. These are the six postures for men. Now listen to the postures for women.
53. They are three: Āyata, Avahittha, and Aśvakrānta.
54. **Āyata**: One foot is in the Sama position, the other is placed obliquely at a distance of one *tāla*. Used in invocation and offering flowers.
55. **Avahittha**: One foot is in the Sama position, the other is placed obliquely in front, with the toes touching the ground. Used in amorous moods.
56. **Aśvakrānta**: One foot is raised and placed on the thigh of the other leg. Used in holding a branch of a tree or plucking flowers.
57. Now, the sitting postures. They are of two kinds: comfortable (*sukhāsana*) and uncomfortable (*duḥkhāsana*).
58. The comfortable sitting postures are used by gods, kings, and other superior characters.
59. The uncomfortable postures are used by persons in sorrow, anxiety, or in an inferior position.
60. Now, the reclining postures. They are also of various kinds, depending on the situation.
61. For example, in the Erotic sentiment, the posture should be graceful and relaxed. In the Pathetic, it should be dejected and listless.
62. I have described the postures. Now I shall describe the gaits (*cārīs*).
63. A *cārī* is a combined movement of the foot, shank, and thigh.
64. There are sixteen terrestrial *cārīs* and sixteen aerial *cārīs*.

65. I have already enumerated them in the chapter on the Tāṇḍava dance. Here I shall describe their application.

66. The terrestrial *cārīs* are used to represent movements on the earth.

67. The aerial *cārīs* are used to represent movements in the air, such as flying or riding in a celestial car.

68. The combination of several *cārīs* forms a *karaṇa*. The combination of *karaṇas* forms an *aṅgahāra*. The combination of *aṅgahāras* forms a *maṇḍala*.

69. I shall now describe the gaits for different characters.

70. The gait of a superior character should be dignified, like that of a swan. The feet should be placed four *tālas* apart.

71. The gait of a middling character should be of medium speed, like that of a bull. The feet should be two *tālas* apart.

72. The gait of an inferior character should be quick and unsteady, like that of a monkey. The feet should be one *tāla* apart.

73. The gait of a king should be like that of a lion.

74. The gait of a sage should be slow and measured.

75. The gait of a jester should be crooked and amusing.

76. The gait of a madman should be irregular and random.

77. The gait of a person in fear should be hurried and trembling.

78. The gait of a person in sorrow should be slow and heavy.

79. The gait of a person in love should be graceful and slow.

80. The gait of a person in anger should be forceful and energetic.

81. The gait of a woman should generally be graceful and delicate.
82. She should walk with her head slightly bent and her eyes looking at the ground at a distance of four cubits.
83. Her steps should be short and her body should sway gently.
84. But in different situations, her gait will vary.
85. For example, when going to meet her lover, her gait will be quick and eager.
86. When she is angry with her lover, her gait will be slow and hesitant.
87. When she is proud, her gait will be firm and haughty.
88. The gaits should be used according to the character, the sentiment, and the situation.
89. A wise actor should observe the gaits of different people in real life and imitate them on the stage.
90. But the imitation should not be a mere copy. It should be stylized and beautified.
91. This is the difference between realistic (*lokadharmi*) and conventional (*nāṭyadharmi*) acting.
92. In conventional acting, the movements are more graceful and rhythmic.
93. The use of *cārīs* and *maṇḍalas* belongs to the conventional style.
94. I have described the gaits. Now what else do you wish to know?

95. The sages said, "O venerable one, you have described the acting of the limbs. Now please describe the four kinds of acting in general."
96. Bharata replied, "I have already mentioned the four kinds of acting: Gestural, Vocal, Costume, and Psychological."
97. "I have described the Gestural acting in detail. I shall now describe the others."
98. "But before that, I shall summarize the main points of this chapter."
99. The actions of the chest, sides, belly, waist, thighs, shanks, and feet have been described.
100. The standing, sitting, and reclining postures have been explained.
101. The gaits for different characters and situations have been described.
102. The distinction between realistic and conventional acting has been made clear.
103. Thus, the chapter on the acting of the limbs is concluded.

Chapter 11: Cārī and Maṇḍala Movements (Cārīmaṇḍalavidhānam)

1. I have explained the acting of the limbs and minor limbs. Now, O best of Brahmins, listen to the characteristics of the Cārī movements.
2. A Cārī is a movement involving the foot, shank, and thigh simultaneously. All dramatic actions are established in the Cārīs.

3. Nothing can be portrayed on the stage without the use of Cārīs. Therefore, I shall now explain their characteristics.
4. Cārīs are of two types: terrestrial (*bhaumī*) and aerial (*ākāśikī*). I will first describe the terrestrial ones.
5. **Samapādā**: The feet are close together in the Sama position, with the nails touching, standing at ease.
6. **Sthitāvartā**: One Añcita foot is drawn up, and after making a circular movement, it is placed at the side of the other foot.
7. **Śakaṭāsyā**: The body is held steady in the Samapāda stance, while one foot in the Agratala-sañcara position is put forward and then drawn back.
8. **Adhyardhikā**: One foot is placed behind the other at a distance of one and a half cubits.
9. **Vicyavā**: The feet are separated from the Samapāda position and strike the ground with their foreparts, then brought together again.
10. **Eḍakākrīḍitā**: Starting from the Samapāda stance, one jumps up with both feet in the Udghaṭṭita position and then lands. This resembles the playful leap of a ram.
11. **Baddhā**: The two thighs are crossed in a Svastika, and one foot is swiftly moved in a circle.
12. **Ūrūdvṛttā**: The heel of one Añcita foot is placed on the side of the other thigh, and there is a circular movement of that thigh.
13. **Aḍḍitā**: One Agratala-sañcara foot rubs against the forepart or the back of the other foot.
14. **Utspanditā**: From the Samapāda stance, the body moves up and down alternately, like the throbbing of a pulse.

15. **Janitā**: One hand is placed on the chest, the other hangs loose, and one foot is moved forward from the Añcita position.
16. **Syanditā**: One foot is put forward at a distance of five *tālas* (spans) from the other, with a gliding motion.
17. **Apasyanditā**: This is the reverse of the Syanditā Cārī; the foot is moved backward with a gliding motion.
18. **Samotsaritamatallī**: Moving back with trembling steps, with the hands in Dolā hasta.
19. **Mattallī**: Moving backwards with circular movements of the hands, like an intoxicated person.
20. **Cāṣagatā**: The right foot is put forward and then drawn back, and then the left foot is put forward and drawn back, in a quick tempo, resembling the gait of a Cāṣa bird (blue jay).
21. These are the sixteen terrestrial Cārīs, to be used in combat, personal fights, and various other movements.
22. Now I shall describe the sixteen aerial Cārīs. O Brahmins, listen attentively.
23. **Atikrāntā**: A Kuñcita foot is thrown up, put forward, and brought down on the ground some distance away.
24. **Apakrāntā**: A Kuñcita foot is thrown up and brought down on the side, creating a Svastika of the shanks.
25. **Pārśvakrāntā**: A Kuñcita foot is thrown up high and brought down on the side.
26. **Ūrdhvajānu**: A Kuñcita foot is thrown up, the knee is raised to the level of the chest, and the other foot remains steady on the ground.
27. **Sūcī**: A Kuñcita foot is thrown up and stretched forward and upwards, with the knee straight.

28. **Nūpurapādikā**: A foot is bent backwards from the Añcita position, as if touching the hip with the ankle.
29. **Dolāpādā**: A Kuñcita foot is raised to the thigh-level and swung from side to side like a cradle.
30. **Ākṣiptā**: A Kuñcita foot is thrown against another and then quickly brought down, forming a Svastika.
31. **Aviddhā**: One foot in Svastika is stretched out quickly from the thigh and then brought back to its original position.
32. **Udvṛttā**: The Aviddhā Cārī is performed, and the thigh is turned up.
33. **Vidyudbhrāntā**: The head is whirled around in a circle, and a foot is stretched backwards and made to touch the head.
34. **Alātā**: One foot is stretched backwards, then bent, and the heel is made to touch the buttock.
35. **Bhujaṅgatrasitā**: A Kuñcita foot is thrown up, the thigh is turned, the knee is bent, and the waist is also turned. It resembles the movement of a frightened snake.
36. **Hariṇaplutā**: A jump is made like that of a deer, and then the forepart of the foot is brought down with a trembling movement.
37. **Daṇḍapādā**: The Nūpurapādikā Cārī is performed, and the foot is then quickly stretched forward.
38. **Bhramarī**: The Atikrāntā Cārī is performed, and the body is whirled around, with the other foot moving in a circle.
39. These are the thirty-two Cārīs, terrestrial and aerial, which form the basis of all movements in drama and dance.
40. The combination of these Cārīs creates the Karaṇas and Aṅgahāras.

41. A single-foot movement is a Cārī. A movement of both feet together is a Karaṇa.
42. Three Karaṇas make a Khaṇḍa. Three or four Khaṇḍas make a Maṇḍala.
43. A Maṇḍala is a complete sequence of movements used in fighting or dancing.
44. The teacher should instruct the disciple in the Cārīs first, and then in the Maṇḍalas.
45. Now listen to the characteristics of the Maṇḍalas. They are of two types: terrestrial and aerial.
46. There are ten terrestrial Maṇḍalas and ten aerial Maṇḍalas. I shall describe them by name first.
47. The ten terrestrial Maṇḍalas are: Bhramara, Āskandita, Āvarta, Samotsarita, Eḍakākrīḍita, Śakaṭāsya, Adhyardha, Piṣṭakuṭṭa, Cāṣagata, and Alāta.
48. Now, the ten aerial Maṇḍalas: Atikrānta, Vicitra, Lalitasañcara, Sūcīviddha, Daṇḍapāda, Vihṛta, Alātaka, Vāmaviddha, Lalita, and Krānta.
49. I have enumerated the twenty Maṇḍalas. Now I shall describe their composition from the Cārīs.
50. **Bhramara Maṇḍala**: Composed of Janitā, Sūcī, Bhramarī, and Apakrāntā Cārīs, performed in a circular motion.
51. **Āskandita Maṇḍala**: Composed of Śakaṭāsyā, Adhyardhikā, Baddhā, and Bhramarī Cārīs, moving sideways.
52. **Āvarta Maṇḍala**: Composed of Janitā, Apasyanditā, Śakaṭāsyā, and Syanditā Cārīs, performed with a turning movement.

53. **Samotsarita Maṇḍala**: Composed of Samotsaritamatallī and Mattallī Cārīs, moving backwards gracefully.
54. **Eḍakākrīḍita Maṇḍala**: Composed of Eḍakākrīḍitā and other Cārīs, with jumping movements.
55. **Śakaṭāsya Maṇḍala**: Composed of the Śakaṭāsyā Cārī, moving forward and backward.
56. **Adhyardha Maṇḍala**: Composed of the Adhyardhikā Cārī, moving with large steps.
57. **Piṣṭakuṭṭa Maṇḍala**: Composed of Janitā and other Cārīs, with movements of crushing or grinding.
58. **Cāṣagata Maṇḍala**: Composed of the Cāṣagatā Cārī, with quick, bird-like movements.
59. **Alāta Maṇḍala**: Composed of the Alātā and other terrestrial Cārīs, performed in a fiery manner.
60. These are the ten terrestrial Maṇḍalas. Now listen to the composition of the aerial Maṇḍalas.
61. **Atikrānta Maṇḍala**: Composed of Atikrāntā, Pārśvakrāntā, Sūcī, and other aerial Cārīs.
62. **Vicitra Maṇḍala**: A varied combination of Atikrāntā, Apakrāntā, Pārśvakrāntā, and Sūcī Cārīs.
63. **Lalitasañcara Maṇḍala**: Composed of Sūcī, Apakrāntā, Pārśvakrāntā, and other graceful aerial Cārīs.
64. **Sūcīviddha Maṇḍala**: Composed of Sūcī, Apakrāntā, Pārśvakrāntā, and Ākṣiptā Cārīs, with piercing movements.
65. **Daṇḍapāda Maṇḍala**: Composed of the Daṇḍapādā and other aerial Cārīs, with stiff leg movements.

66. **Vihṛta Maṇḍala**: Composed of various aerial Cārīs, moving in different directions playfully.
67. **Alātaka Maṇḍala**: Composed of Alātā and other aerial Cārīs, performed with whirling movements.
68. **Vāmaviddha Maṇḍala**: Composed of Atikrāntā, Sūcī, and other Cārīs, performed predominantly on the left side.
69. **Lalita Maṇḍala**: A combination of various graceful aerial Cārīs, pleasing to the eye.
70. **Krānta Maṇḍala**: Composed of Atikrāntā, Pārśvakrāntā, and other powerful, conquering Cārīs.
71. A wise director should use these Maṇḍalas in battles, fights, and movements with various weapons.
72. The Maṇḍalas should be used according to the sentiment, the character, and the situation.
73. In the Heroic and Furious sentiments, the movements should be energetic and forceful.
74. In the Erotic sentiment, they should be graceful and delicate.
75. In the Comic, they can be imitative and exaggerated.
76. The use of Maṇḍalas is essential for representing combat.
77. The fight between two characters should be represented by a coordinated sequence of Maṇḍalas.
78. The movements of attack and defense, advance and retreat, should be shown through the appropriate Cārīs and Maṇḍalas.
79. The fight should be like a dance, with rhythm and grace. It should not be a chaotic brawl.

80. The weapons should not actually strike the actors. The blows should be suggested through gestures.
81. The actor who is 'hit' should show the effect through his acting – falling down, staggering, or showing pain.
82. The use of Maṇḍalas is not restricted to fighting. They can also be used in pure dance.
83. In dance, the emphasis is on the beauty and grace of the movements.
84. The dancer can create an infinite variety of movements by combining the Cārīs in different ways.
85. The movements should be performed with the correct rhythm and tempo.
86. The body should be held in a graceful posture, with the limbs moving in harmony.
87. The face should be expressive, reflecting the mood of the dance.
88. The use of Cārīs and Maṇḍalas requires great skill and long practice.
89. The student should learn them from a qualified teacher.
90. The teacher should first teach the basic Cārīs and then proceed to the more complex Maṇḍalas.
91. The student should practice regularly until the movements become natural and effortless.
92. I have thus described the Cārīs and the Maṇḍalas. What more do you wish to hear?
93. The sages said, "O venerable one, you have explained the Cārīs and Maṇḍalas clearly. We have understood them."

94. "Now, please tell us how the different types of combat are to be represented."
95. Bharata replied, "There are four kinds of combat: personal combat, combat with weapons, combat with missiles, and combat with machines."
96. "Personal combat includes wrestling, boxing, and fighting with bare hands."
97. "Combat with weapons includes fighting with a sword and shield, a spear, a mace, etc."
98. "Combat with missiles includes archery."
99. "Combat with machines involves the use of various mechanical contrivances."
100. "All these forms of combat should be represented on the stage through the appropriate Maṇḍalas."
101. Thus, the chapter on Cārī and Maṇḍala movements is concluded.

Chapter 12: Styles of Dramatic Representation (Vṛttivikalpanam)

1. The sages said, "O venerable one, you have described the Maṇḍalas. Now please tell us about the different styles (*vṛttis*) of dramatic representation."
2. Bharata replied, "O Brahmins, the styles are considered the mothers of all dramatic poetry. I shall now explain them to you."
3. The styles are four in number: Bhāratī (Verbal), Sāttvatī (Grand), Kaiśikī (Graceful), and Ārabhaṭī (Energetic).

4. The Bhāratī style originated from the Ṛgveda, the Sāttvatī from the Yajurveda, the Kaiśikī from the Sāmaveda, and the Ārabhaṭī from the Atharvaveda.
5. Now I shall describe the characteristics of each style.
6. The **Bhāratī** style is that which is dominated by speech. It is mostly in Sanskrit, and is used by male characters.
7. It is of four kinds: Prarocanā (laudation), Āmukha (prologue), Vīthī (a type of drama), and Prahasana (farce).
8. **Prarocanā** is that which creates interest in the play by praising the author, the theme, or the audience.
9. **Āmukha** or **Prastāvanā** is the introduction, where the Sūtradhāra converses with his assistant or the actress about the play.
10. The Āmukha is of five kinds: Udghātyaka, Kathodghāta, Prayogātiśaya, Pravṛttaka, and Avalagita.
11. **Udghātyaka**: Where the meaning is understood from a sentence spoken by a character who enters.
12. **Kathodghāta**: Where a character enters speaking about a matter related to the plot.
13. **Prayogātiśaya**: Where the Sūtradhāra says, "Here comes so-and-so," and the character enters.
14. **Pravṛttaka**: When the Sūtradhāra introduces the play by referring to a particular season or time.
15. **Avalagita**: When some other subject is introduced to bring in the main theme.
16. **Vīthī** is a one-act play with one or two characters. It contains all the sentiments, but the Erotic is predominant.

17. It has thirteen components: Udghātyaka, Avalagita, Prapañca, Trigata, Chala, Vākkelī, Adhibala, Gaṇḍa, Avasyandita, Nālikā, Asatpralāpa, Vyāhāra, and Mṛdava.
18. **Prahasana** (farce) is of two kinds: pure and mixed. It is full of the Comic sentiment.
19. The pure Prahasana features ascetics and Brahmins. The mixed Prahasana features courtesans, servants, and eunuchs.
20. These are the four varieties of the Bhāratī style. Now listen to the Sāttvatī style.
21. The **Sāttvatī** style is that which is endowed with the Sāttvika qualities (courage, generosity, etc.), and which represents the Heroic, Marvelous, and Furious sentiments.
22. It has little of the Pathetic sentiment, and it is full of challenge and counter-challenge.
23. It has four varieties: Utthāpaka, Saṃlāpaka, Saṃghātyaka, and Parivartaka.
24. **Utthāpaka**: Arousing someone to fight by means of challenging words.
25. **Saṃlāpaka**: A dialogue with angry and exciting words, expressing various sentiments.
26. **Saṃghātyaka**: Breaking an alliance through deception, calamity, or political intrigue.
27. **Parivartaka**: Giving up a course of action and adopting another.
28. These are the four varieties of the Sāttvatī style. Now listen to the Kaiśikī style.

29. The **Kaiśikī** style is that which is graceful and charming, with plenty of songs, dances, and beautiful costumes. It is suitable for the Erotic and Comic sentiments.
30. The word *keśa* means 'hair'. This style is so called because it is as beautiful as hair. It was created by Viṣṇu in his female form (Mohinī).
31. It is mainly performed by women who are beautiful and skilled in dance and music.
32. It has four varieties: Narma, Narma-sphañja, Narma-sphoṭa, and Narma-garbha.
33. **Narma** (pleasantry) is of three kinds: based on love, based on humor, and based on purity.
34. Pleasantry based on love is for the enjoyment of the beloved.
35. Pleasantry based on humor is for arousing laughter.
36. Pleasantry based on purity is free from any amorous suggestion.
37. **Narma-sphañja**: The first meeting of lovers, with feelings of joy and fear.
38. **Narma-sphoṭa**: The sentiment is revealed in a small measure through various emotional states.
39. **Narma-garbha**: The hero acts with a hidden motive, out of cleverness or necessity.
40. These are the four varieties of the Kaiśikī style. Now listen to the Ārabhaṭī style.
41. The **Ārabhaṭī** style is that which is full of energetic and forceful actions. It is used in the Furious, Terrible, and Odious sentiments.

42. It features deceit, fraud, and conflict. It is used by characters who are bold and arrogant.
43. It has four varieties: Saṃkṣiptaka, Avapāta, Vastūtthāpana, and Sampheṭa.
44. **Saṃkṣiptaka**: A brief plot, with the use of various stage properties.
45. **Avapāta**: A scene of fear, joy, hurry, and confusion.
46. **Vastūtthāpana**: Raising the plot through some device, which may be real or magical.
47. **Sampheṭa**: A tumultuous fight between agitated persons.
48. These are the four varieties of the Ārabhaṭī style.
49. Thus, the four styles have been described with their sixteen varieties.
50. The drama is a combination of these four styles.
51. The Nāṭaka and the Prakaraṇa should have all the four styles.
52. The Samavakāra and the Ḍima should be devoid of the Kaiśikī style.
53. The Īhāmṛga and the Vīthī should also be devoid of the Kaiśikī style.
54. The Prahasana should be dominated by the Bhāratī style.
55. The Bhāṇa should also be dominated by the Bhāratī style.
56. The director should use the styles appropriately, according to the theme and the sentiment of the play.
57. The styles are the very life of the drama. They make the performance beautiful and effective.

58. A play devoid of the proper styles is like a body without a soul.
59. I have described the styles. What more do you wish to hear?
60. The sages said, "O venerable one, you have described the styles. Now please tell us about the different types of plays (*rūpakas*)."
61. Bharata replied, "I have already mentioned the ten types of plays in a previous chapter. Now I shall describe their characteristics in detail."
62. But before that, I shall explain the five junctures (*sandhis*) of the plot.
63. The plot is divided into five parts: the beginning (*mukha*), the progression (*pratimukha*), the development (*garbha*), the pause (*avamarśa*), and the conclusion (*nirvahaṇa*).
64. **Mukha**: The beginning, where the seed of the plot is sown.
65. **Pratimukha**: The progression, where the seed sprouts, and is sometimes visible and sometimes invisible.
66. **Garbha**: The development, where the main theme develops, and the goal seems to be within reach, but is lost again.
67. **Avamarśa**: The pause, where there is an obstacle in the path of the hero, caused by anger, temptation, or a curse.
68. **Nirvahaṇa**: The conclusion, where all the scattered events are brought together to a final resolution.
69. These five junctures are essential for a well-structured plot.

70. Each juncture has its own sub-divisions. I shall not go into them now.

71. Now, I shall describe the four kinds of heroes (*nāyakas*).

72. They are: Dhirodatta (brave and noble), Dhīralalita (brave and playful), Dhīrapraśānta (brave and calm), and Dhīroddhata (brave and arrogant).

73. **Dhirodatta**: A hero who is self-controlled, serious, and firm. For example, Rāma.

74. **Dhīralalita**: A hero who is free from anxiety, fond of arts, and happy. For example, Udayana.

75. **Dhīrapraśānta**: A hero who is a Brahmin or a minister, endowed with calmness and other virtues. For example, Cāṇakya.

76. **Dhīroddhata**: A hero who is full of pride and jealousy, deceitful, and arrogant. For example, Rāvaṇa.

77. Now, the four kinds of heroines (*nāyikās*).

78. They are: of a noble family (*kulajā*), a courtesan (*gaṇikā*), a woman of low birth (*śilpakārikā*), and a divine lady (*devāṅganā*).

79. The heroine can also be of eight types based on her emotional state in relation to her lover.

80. They are: Svādhīnabhartṛkā, Vāsakasajjā, Virahotkaṇṭhitā, Vipralabdhā, Khaṇḍitā, Kalahāntaritā, Proṣitabhartṛkā, and Abhisārikā.

81. I shall not explain them in detail here, as they belong to the realm of poetics.

82. I have briefly described the plot, the hero, and the heroine. Now I shall return to the ten types of plays.

83. The ten types are: Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavakāra, Vīthī, Aṅka, and Īhāmṛga.

84. **Nāṭaka**: The plot should be well-known. The hero should be a Dhirodatta. It should have all the five junctures and all the four styles. The main sentiment should be the Heroic or the Erotic. It should have five to ten acts.

85. **Prakaraṇa**: The plot should be invented by the poet. The hero should be a Dhīrapraśānta (a Brahmin, a minister, or a merchant). The heroine can be a lady of a noble family or a courtesan. It should have all the junctures and styles. The main sentiment can be the Erotic or the Pathetic. It should have five to ten acts.

86. **Bhāṇa**: A one-act play with a single character. The plot is invented. The hero is a clever but roguish person (*viṭa*). It should be full of the Erotic and Comic sentiments, and should be in the Bhāratī style. The hero narrates his own or another's adventures through a monologue, with occasional replies to imaginary persons.

87. **Prahasana**: A one-act farce. The plot is invented. It is full of the Comic sentiment. The characters are of a low type. It is in the Bhāratī style.

88. **Ḍima**: A four-act play. The plot is well-known. The hero is a god, a Yakṣa, or a Rākṣasa. The main sentiment is the Furious. It is full of magical events and fights. It is in the Sāttvatī and Ārabhaṭī styles, and is devoid of the Kaiśikī.

89. **Vyāyoga**: A one-act play. The plot is well-known. The hero is a Dhiroddhata. The main sentiment is the Heroic. The

cause of the fight is not a woman. It is in the Sāttvatī and Ārabhaṭī styles, and is devoid of the Kaiśikī.

90. **Samavakāra**: A play with three acts. The plot is taken from the Purāṇas. The heroes are many, both gods and demons. The main sentiment is the Heroic. It has all the four styles.

91. **Vīthī**: A one-act play with one or two characters. The plot is invented. The main sentiment is the Erotic. It is mostly in the Bhāratī style, but can have a touch of the Kaiśikī.

92. **Aṅka** (or Utsṛṣṭikāṅka): A one-act play. The plot is well-known. The hero is a mortal. The main sentiment is the Pathetic. It is full of lamentations of women after a battle. It is in the Bhāratī style.

93. **Īhāmṛga**: A four-act play. The plot is mixed (partly well-known, partly invented). The hero is a god or a mortal. The main sentiment is the Erotic, but it is frustrated. The cause of the conflict is a divine lady who is unattainable. It is in the Sāttvatī and Ārabhaṭī styles.

94. These are the ten types of plays. There are also minor types of plays called Uparūpakas, which I shall not describe here.

95. The director should choose the type of play according to his own taste and the capacity of his troupe.

96. The purpose of all drama is to provide entertainment and instruction to the people.

97. It should teach them righteousness, wealth, and love, and lead them to liberation.

98. It should give solace to the afflicted, courage to the timid, and wisdom to the ignorant.

99. It is a sacrifice for the gods and a source of delight for men.
100. Therefore, the art of drama should be cherished and cultivated with great care.
101. He who knows the secrets of this art will attain fame in this world and a high place in the next.
102. I have described the styles and the types of plays. Now what else do you wish to know?
103. The sages said, "O venerable one, you have explained everything clearly. We are now satisfied."
104. "By your grace, we have understood the essence of the Nāṭyaśāstra."
105. "We shall now go and practice this art for the welfare of the world."
106. Having said this, the sages bowed to Bharata and took their leave.
107. Bharata, having taught his disciples, continued to promote the art of drama on the earth.
108. He who reads this sacred treatise, or hears it recited, will be freed from all sins and will attain the world of Brahmā.
109. This science of drama is a fifth Veda, created by Brahmā for the benefit of all people, irrespective of their caste.
110. It is a treasure-house of all knowledge, a repository of all arts.
111. It is a guide to a righteous life and a path to spiritual liberation.
112. May this divine art of drama flourish on the earth forever.

113. May the kings be righteous, may the country be prosperous, may the people be happy.
114. May the rains come on time, may the earth be fertile, may there be no fear from disease or famine.
115. May all beings be happy, may all be free from sickness, may all see what is auspicious, may no one suffer from sorrow.
116. This is the prayer with which a dramatic performance should always conclude.
117. Now I will make some general observations on acting.
118. The actor should not be too fat or too thin, too tall or too short. He should have a well-proportioned body.
119. He should have a clear and melodious voice. He should be able to modulate his voice according to the sentiment.
120. He should have expressive eyes and a mobile face. He should be able to convey the various emotional states through his facial expressions.
121. He should be well-versed in music and dance. He should have a good sense of rhythm and timing.
122. He should have a good memory to remember his lines. He should be able to improvise if necessary.
123. He should be able to identify himself with the character he is playing. He should feel the emotions of the character in his own heart.
124. This is the secret of great acting.
125. An actor who has all these qualities is a true artist. He is honored by gods and men.
126. I have now told you everything about the science of drama.

127. Practice this art with devotion and sincerity.
128. It will bring you fame and fortune in this world, and liberation in the next.
129. Thus the sages questioned the great sage Bharata, the foremost of the wise.
130. And he, the expert in drama, explained to them this science, which is a source of both pleasure and instruction.
131. Just as the ocean is the source of all jewels, so this Nāṭyaśāstra is the source of all arts.
132. The knowledge contained in it is vast and profound. It cannot be mastered even in a hundred lifetimes.
133. But I have given you the essence of it, as I received it from Brahmā.
134. Study this with care, and you will become masters of the dramatic art.
135. Now I shall describe the four types of local usages (*pravṛttis*).
136. They are: Āvantī, Dākṣiṇātyā, Pāñcālī, and Oḍra-Māgadhī.
137. **Āvantī** is the usage prevalent in the region of Avanti. It is characterized by the Sāttvatī and Kaiśikī styles.
138. **Dākṣiṇātyā** is the usage of the southern country. It is rich in dance, music, and the Kaiśikī style.
139. **Pāñcālī** is the usage of the Pāñcāla region. It is characterized by the Sāttvatī and Ārabhaṭī styles.
140. **Oḍra-Māgadhī** is the usage of Oḍra and Magadha. It has a lot of songs and is mostly in the Bhāratī style.
141. The director should know these local usages and use them appropriately in his plays.

142. For example, in a play set in the south, he should use the Dākṣiṇātyā pravṛtti.

143. Now I shall speak about the two types of dramatic representation (*dharmi*).

144. They are: Realistic (*lokadharmi*) and Conventional (*nāṭyadharmi*).

145. **Lokadharmi**: The representation of the natural behavior of people, without any artistic embellishment.

146. **Nāṭyadharmi**: The stylized and conventional representation, with graceful movements, poetic speech, and music.

147. For example, when a character speaks to himself, it is a monologue (*svagata*). In reality, people do not speak aloud to themselves. This is a convention of the stage, and hence it is Nāṭyadharmi.

148. Similarly, the use of asides (*apavārita*), where a character speaks to another in a way that is not heard by others on the stage, is also Nāṭyadharmi.

149. The use of dance-like movements (*cārīs* and *maṇḍalas*) is also Nāṭyadharmi.

150. The representation of mountains, rivers, and chariots through gestures is Nāṭyadharmi.

151. The use of different zones on the stage to represent different locations is Nāṭyadharmi.

152. The director should use both the realistic and the conventional modes of representation.

153. The realistic mode gives a sense of authenticity, while the conventional mode adds beauty and artistry.
154. A good play should be a blend of both.
155. I have now explained the local usages and the modes of representation.
156. Thus I have explained to you the entire science of drama.
157. This science has thirty-six chapters.
158. He who studies them all will become a master of the art.
159. The first chapter deals with the origin of drama.
160. The second with the playhouse.
161. The third with the worship of the stage deities.
162. The fourth with the Tāṇḍava dance.
163. The fifth with the preliminary performance.
164. The sixth with the sentiments.
165. The seventh with the emotional states.
166. The eighth with gestural acting.
167. The ninth with hand gestures.
168. The tenth with the acting of the limbs.
169. The eleventh with the Cārī and Maṇḍala movements.
170. The twelfth with the styles of dramatic representation.
171. The thirteenth with the local usages and modes of representation.
172. The fourteenth with vocal acting.
173. The fifteenth with metres.
174. The sixteenth with the rules of prosody.
175. The seventeenth with the defects and merits of poetry.
176. The eighteenth with the use of languages.
177. The nineteenth with the modes of address.

178. The twentieth with the ten types of plays.
179. The twenty-first with the plot.
180. The twenty-second with the styles.
181. The twenty-third with costume and make-up.
182. The twenty-fourth with the acting of women.
183. The twenty-fifth with the types of courtesans.
184. The twenty-sixth with the representation of different characters.
185. The twenty-seventh with the success of the performance.
186. The twenty-eighth with the musical instruments.
187. The twenty-ninth with the stringed instruments.
188. The thirtieth with the hollow instruments.
189. The thirty-first with the rhythm and tempo.
190. The thirty-second with the Dhruvā songs.
191. The thirty-third with the qualities of singers and musicians.
192. The thirty-fourth with the different types of characters.
193. The thirty-fifth with the distribution of roles.
194. The thirty-sixth with the descent of drama on the earth.
195. I have thus given you a summary of the contents of this treatise.
196. I shall now proceed to explain the remaining chapters in detail.
197. But first, let us recapitulate the main points of this chapter.
198. The four styles are: Bhāratī, Sāttvatī, Kaiśikī, and Ārabhaṭī.
199. Each style has four varieties, making a total of sixteen.

200. The ten types of plays are: Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavakāra, Vīthī, Aṅka, and Īhāmṛga.
201. The plot has five junctures: Mukha, Pratimukha, Garbha, Avamarśa, and Nirvahaṇa.
202. The heroes are of four types: Dhirodatta, Dhīralalita, Dhīrapraśānta, and Dhīroddhata.
203. The heroines are also of various types.
204. The purpose of drama is to provide both entertainment and instruction.
205. The four local usages are: Āvantī, Dākṣiṇātyā, Pāñcālī, and Oḍra-Māgadhī.
206. The two modes of representation are: Lokadharmi and Nāṭyadharmi.
207. A good actor should be well-versed in all these aspects of the dramatic art.
208. He should be able to adapt his acting to the style, the type of play, the character, and the sentiment.
209. Only then can he be called a perfect actor.
210. I shall now give some more details about the Vīthī and its thirteen components.
211. **Udghātyaka**: An obscure statement which is later clarified.
212. **Avalagita**: Transferring an action from one person to another.
213. **Prapañca**: A comic dialogue based on mutual praise.

214. **Trigata**: A conversation between three persons, where the meaning is understood by all, though it may not be explicitly stated.
215. **Chala**: Deceiving someone with words that have a double meaning.
216. **Vākkelī**: A witty repartee.
217. **Adhibala**: Overpowering someone in an argument by quoting authoritative texts.
218. **Gaṇḍa**: An unexpected and irrelevant statement.
219. **Avasyandita**: Interpreting a statement in a way that was not intended by the speaker.
220. **Nālikā**: A riddle.
221. **Asatpralāpa**: An irrelevant or incoherent speech.
222. **Vyāhāra**: A dialogue in which one person speaks words of conciliation, and the other replies with harsh words.
223. **Mṛdava**: Changing a fault into a merit, or a merit into a fault.
224. These are the thirteen components of the Vīthī.
225. Now, a few more words about the Prahasana.
226. It should be full of humor and satire.
227. The characters should be hypocritical ascetics, greedy Brahmins, cunning servants, and other such comic figures.
228. The language should be simple and colloquial.
229. The plot should be thin, and the main focus should be on creating laughter.
230. It is a one-act play, and it should be performed in a light-hearted manner.

231. The purpose of the Prahasana is to ridicule the vices and follies of society.
232. But the satire should be gentle and good-humored, not bitter or malicious.
233. It should make people laugh at their own weaknesses and reform themselves.
234. Thus, the Prahasana is not only an entertainment, but also a social corrective.
235. The art of drama is a mirror of life. It reflects the joys and sorrows, the virtues and vices of human beings.
236. It is a source of eternal delight and wisdom. May this art flourish for all time to come.

Chapter 13: Local Usages and Modes of Representation (Pravṛttidharmivyañjaka Adhyāya)

1. The sages said, "O great sage, you have explained the styles (*vṛttis*). We now wish to learn about the local usages (*pravṛttis*)."
2. Bharata replied, "O Brahmins, listen now as I explain the characteristics of the local usages that should be adopted in dramatic performances."
3. The term *pravṛtti* relates to worldly usage and refers to the distinct styles of costume, language, and custom prevalent in different regions.
4. There are four types of local usages mentioned in the Nāṭyaśāstra: Āvantī, Dākṣiṇātyā, Pāñcālī, and Oḍra-Māgadhī.
5. These are so named after the regions where they are prevalent. A director should use them based on the setting of the play.

6. The entire land of Bharata-varṣa (India) is divided into these regions for the purpose of dramatic representation.
7. The **Āvantī** usage is prevalent in the regions of Avanti, Vidiśā, Saurāṣṭra, Mālava, Sindhu, Sauvīra, Ānarta, Arbudeya, and Daśārṇa.
8. This style is characterized by a predominance of the Sāttvatī (Grand) and Kaiśikī (Graceful) styles of performance. It is energetic and spirited.
9. The **Dākṣiṇātyā** (Southern) usage is prevalent in the southern regions, including Vidarbha, Kosala, Mahārāṣṭra, Andhra, Dramiḍa, Kerala, and the lands by the southern sea.
10. This style is characterized by an abundance of dance, music, and instrumental accompaniment. The Kaiśikī (Graceful) style is prominent, and acting is skillfully executed.
11. The **Pāñcālī** usage is prevalent in the regions of Pāñcāla, Śūrasena, Kaśmīra, Hastināpura, Bāhlīka, Śākala, and Madraka.
12. This style is characterized by a balance of the Sāttvatī (Grand) and Ārabhaṭī (Energetic) styles. It is not overly graceful.
13. The **Oḍra-Māgadhī** usage is prevalent in the eastern regions of Aṅga, Vaṅga, Kaliṅga, Vatsa, Oḍra, Magadha, Puṇḍra, and Nepāla.
14. This style is characterized by the use of the Bhāratī (Verbal) style and has a tendency to be somewhat conventional and stylized.
15. A wise director should employ these local usages in a play after considering the region where the story is set.

16. The costumes, dialects, manners, and customs of the characters should conform to the usage of their native region.
17. By doing so, the performance gains a sense of authenticity and credibility.
18. The local usage gives a specific color and flavor to the dramatic representation.
19. Now, having explained the local usages, I shall describe the two modes of dramatic representation (*dharmi*).
20. The two modes are: Realistic (*lokadharmi*) and Conventional (*nāṭyadharmi*).
21. That which is based on the natural behavior of people in the world, with its simple and unadorned actions and speech, is called **Realistic** (*lokadharmi*).
22. It is the representation of life as it is, without any artistic embellishment.
23. For example, characters speaking in their natural voices, performing everyday actions, and expressing emotions in a simple, direct manner.
24. That which employs stylized gestures, graceful movements of the limbs, poetic speech, and conventional stage practices is called **Conventional** (*nāṭyadharmi*).
25. It is a representation that is heightened and beautified for the stage, going beyond mere imitation of reality.
26. When a play presents characters with supernatural powers, or when a character speaks to the sky, these are examples of the Conventional mode.

27. When an actor speaks his thoughts aloud (monologue, *svagata*) or whispers to another character so that others on stage do not hear (aside, *apavārita*), this is Conventional.
28. When a single actor plays multiple roles, or when a location is changed simply by walking around the stage (*parikramana*), this is also Conventional.
29. The representation of mountains, vehicles, celestial chariots, shields, and armor through gestures alone, without physical objects, is Conventional.
30. The stylized gaits (*cārīs*) and dance-like movements (*maṇḍalas*) used in combat or otherwise belong to the Conventional mode.
31. The practice of women playing male roles or men playing female roles is part of the Conventional mode.
32. The use of songs to express emotions or to carry the story forward is a key feature of the Conventional mode.
33. A play should be a judicious mix of both the Realistic and the Conventional modes.
34. The Realistic mode provides a foundation of credibility and relatability for the audience.
35. The Conventional mode adds artistic beauty, poetic suggestion, and theatrical charm to the performance.
36. A performance that is purely realistic may become dull and prosaic.
37. A performance that is excessively conventional may seem artificial and detached from human experience.
38. Therefore, the wise director should blend the two modes skillfully, according to the requirements of the play.

39. The essence of drama lies in this creative interplay between reality and convention.
40. I have thus explained the local usages and the modes of representation. What more do you wish to know?
41. The sages said, "O wise one, please explain the meaning of *abhinaya* (acting) once more, and tell us how many types it has."
42. Bharata replied, "The word *abhinaya* is formed from the prefix *abhi* ('towards') and the root *nī* ('to carry'). It means that which carries the meaning of the play towards the spectators."
43. Acting is of four kinds: Gestural (*Āṅgika*), Vocal (*Vācika*), Costume (*Āhārya*), and Psychological (*Sāttvika*).
44. The gestural acting is conveyed through the body. The vocal acting is conveyed through speech.
45. The costume acting is conveyed through make-up, jewelry, and dress. The psychological acting is conveyed through the manifestation of inner emotional states.
46. I will now explain the Vocal acting in detail.
47. Speech is the body of drama. The other forms of acting serve to embellish it.
48. The words spoken by the characters constitute the Vocal acting.
49. The basis of speech is the alphabet, which consists of vowels (*svaras*) and consonants (*vyañjanas*).
50. There are fourteen vowels and thirty-three consonants in Sanskrit.
51. Words are formed by the combination of these letters. Sentences are formed by the combination of words.

52. The science of phonetics (*śikṣā*) deals with the correct pronunciation of letters.
53. The correct pronunciation is very important in drama, as it is the primary means of communication.
54. The actor should pay attention to the place of articulation (*sthāna*), the effort of articulation (*prayatna*), and the duration of the sound (*kāla*).
55. Speech has two aspects: the sound and the meaning. The actor should convey both effectively.
56. The actor should modulate his voice according to the sentiment being expressed.
57. In the Erotic sentiment, the voice should be sweet and melodious.
58. In the Comic, it should be varied and playful.
59. In the Pathetic, it should be trembling and choked with sorrow.
60. In the Furious, it should be loud and harsh.
61. In the Heroic, it should be firm and resonant.
62. In the Terrible, it should be shaky and high-pitched.
63. In the Odious, it should be coarse and nasal.
64. In the Marvelous, it should be quick and full of wonder.
65. This modulation of the voice according to the sentiment is called *kāku* (intonation).
66. *Kāku* is of two kinds: with expectation (*sākāṅkṣa*) and without expectation (*nirākāṅkṣa*).
67. When a sentence is incomplete and expects something to follow, the intonation is *sākāṅkṣa*.
68. When a sentence is complete, the intonation is *nirākāṅkṣa*.

69. There are six embellishments (*alaṅkāras*) of the voice: high (*ucca*), deep (*dīpta*), soft (*mandra*), quick (*druta*), slow (*vilambita*), and resonant (*tāra*).
70. These should be used appropriately to enhance the expressiveness of the speech.
71. The actor should also pay attention to pauses (*virāma*). A pause can be very effective in conveying meaning.
72. A short pause is called *ccheda*. A longer pause is called *virāma*.
73. Pauses should be used at the end of a sentence, a phrase, or a word, to give emphasis and clarity.
74. The actor should also know when to speak loudly and when to speak softly.
75. For example, when speaking to a person who is far away, he should speak loudly.
76. When speaking a secret, he should speak softly.
77. The reading of the text should be clear and distinct. The words should not be jumbled up.
78. The actor should avoid the six faults of recitation: singing (*gīta*), quickness (*śīghra*), indistinctness (*śirasaḥ-kampana*), nasalization (*vyāpta*), shouting (*krānta*), and lifelessness (*nirjīva*).
79. The recitation should be neither too fast nor too slow. It should have the right tempo (*laya*).
80. There are three tempos: slow, medium, and fast.
81. The slow tempo is used in the Pathetic sentiment. The medium in the Erotic and Comic. The fast in the Heroic, Furious, and Terrible.

82. I have briefly described the vocal acting. It is a vast subject, and I shall deal with it in more detail in a later chapter.
83. The actor who has mastered the art of vocal delivery can cast a spell on the audience with his words.
84. He can make them laugh, weep, or tremble with fear.
85. He can transport them to the world of the play and make them forget their own existence.
86. Such is the power of speech, when it is used with skill and artistry.

Chapter 14: Vocal Acting (Vācika Abhinaya)

1. I have explained the local usages and modes of representation. Now I will speak about the rules of vocal acting (*vācika abhinaya*).
2. The alphabet, consisting of vowels and consonants, is said to be the body of speech. Sarasvatī, the goddess of speech, presides over it.
3. Vowels (*svaras*) and consonants (*vyañjanas*), along with their places of articulation, effort, and duration, constitute the science of phonetics.
4. The letters produced from the throat, chest, head, root of the tongue, teeth, nose, lips, and palate are the basis of the Vedas and their ancillary texts.
5. I shall now explain the characteristics of vocal acting, which is rooted in these very letters and is essential for dramatic performance.
6. The textual content of a play (*nāṭaka*) and other types of drama is called the body of vocal acting.

7. The alphabet consists of vowels, consonants, and other phonetic elements. A word is a collection of these letters.
8. Vowels are of two kinds: short (*hrasva*) and long (*dīrgha*). Pluta vowels, which are extra-long, are also used in music.
9. The places of articulation are the throat, chest, head (palate), root of the tongue, teeth, nose, lips, and palate.
10. The vocal cords (*kāku*) are the source of the seven musical notes (*svaras*), which are the basis of all melodies.
11. The seven notes are Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata, and Niṣāda.
12. These notes, with their specific pitches and intervals, create the various melodic forms (*jātis* and *rāgas*).
13. Now, listen to the six embellishments (*alaṅkāras*) of recitation: high (*ucca*), brilliant (*dīpta*), soft (*mandra*), low (*nīca*), fast (*druta*), and slow (*vilambita*).
14. The high and brilliant tones are used in calling someone from a distance, in disputes, and in energetic pronouncements.
15. The soft and low tones are used in natural conversation, in expressing sickness, fatigue, or fear.
16. The fast tempo is used in fear, urgency, and agitation.
17. The slow tempo is used in the Erotic, Pathetic, and Marvelous sentiments, and in expressing pride or deliberation.
18. The recitation should be appropriate to the sentiment being expressed.
19. In the Erotic, Comic, and Pathetic sentiments, the recitation should be melodious and full of intonation (*kāku*).
20. In the Heroic, Furious, and Odious sentiments, it should be forceful and energetic.

21. In the Terrible and Marvelous sentiments, it should be full of wonder and excitement.
22. Now, I shall speak about the pause (*virāma*), which is very important in recitation.
23. A pause should be made at the end of a word, a phrase (*pāda*), a line (*śloka*), and a sentence (*vākya*).
24. The duration of the pause depends on the meaning and the sentiment.
25. A pause can be used to give emphasis to a word, to create suspense, or to allow the audience to grasp the meaning.
26. There are six faults of recitation to be avoided: speaking too fast, speaking too slowly, shouting, mumbling, nasalizing, and speaking without expression.
27. The actor should articulate each syllable clearly and distinctly.
28. He should not swallow the endings of words or run words together.
29. The recitation should be like a flowing river, smooth and continuous, yet with clear distinctions.
30. I have thus described the general rules of vocal acting. Now I shall speak about the use of different languages.
31. There are two kinds of languages used in drama: Sanskrit and Prakrit.
32. Sanskrit is the language of the gods, kings, Brahmins, and other superior characters.
33. Prakrit is the language of women, children, and inferior characters.

34. There are many varieties of Prakrit, such as Śaurasenī, Māgadhī, Ardhamāgadhī, and Paiśācī.
35. The choice of language depends on the character's social status, region, and education.
36. A well-educated courtesan may speak Sanskrit, while a queen may speak Prakrit.
37. The actor should be proficient in both Sanskrit and Prakrit.
38. He should also be aware of the different dialects and accents.
39. Now I shall speak about the modes of address.
40. A king should be addressed as 'Deva' (Your Majesty). A sage as 'Bhagavan' (Venerable Sir).
41. A Brahmin as 'Ārya' (Noble Sir). A teacher as 'Upādhyāya'.
42. A father or an elder brother as 'Tāta' (Dear Father/Brother).
43. A husband by a wife as 'Āryaputra' (Son of a Nobleman).
4s. A wife by a husband as 'Priye' (My Dear).
44. A friend as 'Vayasya' (Friend).
45. A servant as 'Bhadra' (Good Sir).
46. A son or a disciple as 'Vatsa' (My Child).
47. These are some of the common modes of address. There are many others, which can be learned from the plays themselves.
48. The actor should use the correct mode of address to maintain the propriety of the characters.
49. Now I shall speak about the different kinds of sentences.
50. Sentences can be declarative, interrogative, imperative, or exclamatory.

51. The intonation and the delivery should vary according to the type of sentence.
52. For example, in a question, the voice should rise at the end. In an exclamation, it should be full of emotion.
53. The actor should also know how to deliver a long and complex sentence without breaking its flow.
54. He should use pauses effectively to make the meaning clear.
55. I have described the basic principles of vocal acting. Now I shall give some specific instructions for different sentiments.
56. **Erotic Sentiment**: The speech should be sweet, graceful, and suggestive. The tempo should be medium.
57. **Comic Sentiment**: The speech should be playful and humorous. The actor can imitate the speech of others or use a strange accent.
58. **Pathetic Sentiment**: The speech should be slow and trembling, with frequent pauses and sighs. The voice may be choked with tears.
59. **Furious Sentiment**: The speech should be harsh, loud, and energetic. The tempo should be fast. The actor may bite his lips and speak with a trembling voice.
60. **Heroic Sentiment**: The speech should be firm, resonant, and full of courage. The tempo should be medium.
61. **Terrible Sentiment**: The speech should be shaky and high-pitched. The actor may stammer or speak with a choked voice.
62. **Odious Sentiment**: The speech should be coarse and full of disgust. The actor may speak with a nasal twang.

63. **Marvelous Sentiment**: The speech should be quick and full of wonder. The voice may rise in pitch.
64. Now, for the different types of characters.
65. The hero should have a deep and resonant voice, like the rumbling of a cloud.
66. The heroine should have a sweet and melodious voice, like that of a cuckoo.
67. The jester should have a strange and amusing voice.
68. The villain should have a harsh and cruel voice.
69. The actor should adapt his voice to the character he is playing.
70. Now, a few words about the recitation of verses.
71. The verses in a play are not to be sung, but to be recited with proper intonation and rhythm.
72. The recitation should be in harmony with the meaning and the sentiment of the verse.
73. The actor should not break the metre of the verse.
74. He should use pauses at the end of each foot (*pāda*) and each line.
75. The recitation of verses is an art in itself. It can add great beauty to the performance.
76. I have thus explained the main features of vocal acting.
77. It is a very important part of the dramatic art.
78. An actor who has a good voice and knows how to use it can win the hearts of the audience.
79. He can make them experience the full range of human emotions.

80. The power of the spoken word is immense. It can delight, instruct, and inspire.
81. Therefore, the actor should cultivate his voice with great care.
82. He should practice the art of recitation daily.
83. He should study the science of phonetics and prosody.
84. He should listen to good speakers and learn from them.
85. A good voice is a gift of God, but it can be improved with training and practice.
86. Now, let us consider the different places of articulation in more detail.
87. The letter 'a' is produced from the throat. 'i' from the palate. 'u' from the lips. 'ṛ' from the head. 'ḷ' from the teeth.
88. 'e' and 'ai' are produced from the throat and the palate. 'o' and 'au' from the throat and the lips.
89. The guttural consonants (k, kh, g, gh, ṅ) are produced from the throat.
90. The palatal consonants (c, ch, j, jh, ñ) from the palate.
91. The cerebral consonants (ṭ, ṭh, ḍ, ḍh, ṇ) from the head.
92. The dental consonants (t, th, d, dh, n) from the teeth.
93. The labial consonants (p, ph, b, bh, m) from the lips.
94. The semi-vowels (y, r, l, v) and the sibilants (ś, ṣ, s) are produced from different combinations of these places.
95. The actor should have a clear understanding of these phonetic details.
96. This will help him to pronounce the words correctly and effectively.
97. Now, let us consider the defects of pronunciation.

98. Some people pronounce 's' as 'ś'. This is a common defect.
99. Some pronounce 'r' as 'l'. This is another defect.
100. Some drop the aspirate sounds (kh, gh, etc.).
101. Some add an 'h' sound where there is none.
102. The actor should be free from all such defects.
103. His pronunciation should be perfect.
104. I shall now give a summary of the qualities of a good recitation.
105. Sweetness (*mādhurya*), clarity (*akṣara-vyakti*), proper division of words (*pada-ccheda*), good voice (*su-svara*), correct tempo and rhythm (*dhairya, laya-sāmarthya*).
106. These are the six qualities of a good recitation.
107. Now, the six faults. I have already mentioned them, but I will repeat them here.
108. Singing, quickness, indistinctness, nasalization, shouting, and lifelessness.
109. An actor should cultivate the qualities and avoid the faults.
110. The vocal acting should be a perfect blend of sound and sense.
111. It should appeal to both the ear and the mind of the audience.
112. It should be an instrument for the creation of Rasa.
113. I shall now speak about the different kinds of intonation (*kāku*).
114. Intonation is the modulation of the voice to express different shades of meaning and emotion.
115. It can turn a simple statement into a question, a command, or an exclamation.

116. It can express joy, sorrow, anger, fear, and all the other emotions.
117. The actor should master the art of intonation.
118. It is one of the most powerful tools in his possession.
119. I shall now describe the six kinds of intonation.
120. They are: related to the high, medium, and low pitch, and to the slow, medium, and fast tempo.
121. By combining these in different ways, the actor can create an infinite variety of vocal expressions.
122. For example, in a state of excitement, the pitch will be high and the tempo fast.
123. In a state of dejection, the pitch will be low and the tempo slow.
124. The intonation should be natural and spontaneous, not artificial or exaggerated.
125. It should arise from the inner feeling of the actor.
126. The vocal acting is not merely a matter of technique. It is an expression of the actor's soul.
127. An actor who can pour his heart into his voice can move the audience to tears or laughter.
128. He can make them feel the very pulse of life.
129. Such is the magic of the human voice, when it is used with skill and sincerity.
130. I have now explained to you the principles of vocal acting.
131. Practice this art with devotion, and you will become a true artist.
132. Thus the chapter on vocal acting is concluded.

Chapter 15: Prosody (Chandovidhāna).

1. I have explained the rules of vocal acting. Now, O Brahmins, I shall speak about the characteristics of prosody (*chandas*).
2. Prosody is the basis of all poetry. No poetic composition is possible without it.
3. The verses in a play are composed in various meters. I shall now describe them.
4. A foot (*pāda*) of a verse is a quarter of it. The meters are classified based on the number of syllables in a foot.
5. A syllable (*akṣara*) can be short (*laghu*) or long (*guru*). A short syllable has one beat (*mātrā*), and a long syllable has two beats.
6. A syllable is long if it is followed by a conjunct consonant, a Visarga, or an Anusvāra, or if it is a long vowel. Otherwise, it is short.
7. The last syllable of a foot is considered long, regardless of its actual length.
8. The meters are divided into three classes based on the number of syllables in a foot: even (*samavṛtta*), semi-even (*ardhasamavṛtta*), and uneven (*viṣamavṛtta*).
9. In an even meter, all four feet have the same number of syllables and the same pattern of short and long syllables.
10. In a semi-even meter, the first and third feet are similar, and the second and fourth feet are similar.
11. In an uneven meter, all four feet are different.
12. There are twenty-six classes of even meters, from Uktā (one syllable) to Utkṛti (twenty-six syllables).
13. I shall now enumerate some of the important even meters.

14. **Anuṣṭubh**: Eight syllables per foot. The fifth syllable of each foot should be short, the sixth long, and the seventh alternately long and short in the even and odd feet.
15. This is the most common meter in Sanskrit literature. It is used for narrative and didactic verses.
16. **Indravajrā**: Eleven syllables per foot. The pattern is long-long-short, long-long-short, short-long-short, long-long.
17. **Upendravajrā**: Eleven syllables per foot. The pattern is short-long-short, long-long-short, short-long-short, long-long.
18. **Upajāti**: A mixture of Indravajrā and Upendravajrā.
19. **Vaṃśastha**: Twelve syllables per foot. The pattern is short-long-short, long-long-short, short-long-short, long-short-long.
20. **Indravaṃśā**: Twelve syllables per foot. The pattern is long-long-short, long-long-short, short-long-short, long-short-long.
21. **Drutavilambita**: Twelve syllables per foot. The pattern is short-short-long, short-short-long, short-short-long, long-short-long.
22. **Vasantatilakā**: Fourteen syllables per foot. The pattern is long-long-short, short-long-short, short-short-long, short-long-short, long-long.
23. **Mālinī**: Fifteen syllables per foot. The pattern is short-short-short, short-short-short, long-long, short-long-short, long-long.
24. **Śārdūlavikrīḍita**: Nineteen syllables per foot. The pattern is long-long-long, short-short-long, short-long-short, long-long, short-long-short, long-short-long, long.

25. **Sragdharā**: Twenty-one syllables per foot. The pattern is long-long-long, long-long-long, long, short-long-short, long-short-long, short-long-short, long-long.
26. These are some of the most common even meters. There are many others, but I shall not describe them all here.
27. Now, the semi-even meters.
28. **Viyoginī**: The first and third feet have ten syllables, with the pattern short-long-short, short-long-long, short-long-short-long. The second and fourth feet have eleven syllables, with the pattern short-long-short, short-long-long, short-long-short, long-long.
29. **Aparavaktra**: The first and third feet have eleven syllables, with the pattern short-short-long, short-long-short, long-short-long, short-long. The second and fourth feet have twelve syllables, with the pattern short-short-long, short-long-short, long-short-long, short-long-long.
30. Now, the uneven meters.
31. The most important uneven meter is **Āryā**. It is a quantitative meter, based on the number of beats (*mātrās*).
32. The first foot has twelve beats, the second has eighteen, the third has twelve, and the fourth has fifteen.
33. There are many varieties of the Āryā meter, such as Gīti, Upagīti, and Udgīti.
34. I have described the main types of meters. The poet should choose the meter according to the sentiment and the subject matter.

35. For example, the Anuṣṭubh is suitable for narration. The Vasantatilakā for the Erotic sentiment. The Śārdūlavikrīḍita for the Heroic.
36. The actor who recites the verses should be well-versed in the rules of prosody.
37. He should not violate the meter. A single misplaced syllable can spoil the beauty of the verse.
38. The recitation should have a natural rhythm and flow. It should not be monotonous or jerky.
39. The actor should use pauses at the end of each foot to mark the rhythm.
40. I shall now give some more details about the structure of the meters.
41. The meters are based on groups of three syllables called *gaṇas*.
42. There are eight *gaṇas*, represented by the letters y, m, t, r, j, bh, n, s.
43. 'y' stands for ya-gaṇa: short-long-long.
44. 'm' stands for ma-gaṇa: long-long-long.
45. 't' stands for ta-gaṇa: long-long-short.
46. 'r' stands for ra-gaṇa: long-short-long.
47. 'j' stands for ja-gaṇa: short-long-short.
48. 'bh' stands for bha-gaṇa: long-short-short.
49. 'n' stands for na-gaṇa: short-short-short.
50. 's' stands for sa-gaṇa: short-short-long.
51. The structure of any meter can be described in terms of these *gaṇas*.

52. For example, the Indravajrā meter consists of two ta-gaṇas, one ja-gaṇa, and two long syllables.
53. The Vasantatilakā consists of ta-gaṇa, bha-gaṇa, two ja-gaṇas, and two long syllables.
54. The actor should know these *gaṇas* to understand the structure of the meters.
55. This will help him to recite the verses with the correct rhythm and emphasis.
56. Now, I shall describe the meters used in the Dhruvā songs.
57. The Dhruvā songs are composed in Prakrit, and their meters are also based on the Prakrit prosody.
58. The Prakrit meters are quantitative, based on the number of beats.
59. I shall not go into the details of Prakrit prosody here, as it is a vast subject.
60. I have given you a brief introduction to the science of prosody.
61. For more details, you should consult the works of Piṅgala and other authorities on the subject.
62. The knowledge of prosody is essential for both the poet and the actor.
63. The poet uses it to create beautiful and melodious verses.
64. The actor uses it to recite the verses effectively and to create the desired emotional impact.
65. Therefore, this science should be studied with great care.
66. I shall now give a list of the twenty-six classes of even meters.
67.

1. Uktā (1 syllable)

68.

1. Atyuktā (2 syllables)

69.

1. Madhyā (3 syllables)

70.

1. Pratiṣṭhā (4 syllables)

71.

1. Supratiṣṭhā (5 syllables)

72.

1. Gāyatrī (6 syllables)

73.

1. Uṣṇih (7 syllables)

74.

1. Anuṣṭubh (8 syllables)

75.

1. Bṛhatī (9 syllables)

76.

1. Paṅkti (10 syllables)

77.

1. Triṣṭubh (11 syllables)

78.

1. Jagatī (12 syllables)

79.

1. Atijagatī (13 syllables)

80.

1. Śakvarī (14 syllables)

81.
    1. Atiśakvarī (15 syllables)
82.
    1. Aṣṭi (16 syllables)
83.
    1. Atyaṣṭi (17 syllables)
84.
    1. Dhṛti (18 syllables)
85.
    1. Atidhṛti (19 syllables)
86.
    1. Kṛti (20 syllables)
87.
    1. Prakṛti (21 syllables)
88.
    1. Ākṛti (22 syllables)
89.
    1. Vikṛti (23 syllables)
90.
    1. Saṃkṛti (24 syllables)
91.
    1. Abhikṛti (25 syllables)
92.
    1. Utkṛti (26 syllables)
93. Each of these classes has a large number of meters, with different patterns of short and long syllables.
94. It is not possible to describe them all here.

95. I have only mentioned the most important ones.
96. Now, a few more words about the Āryā meter.
97. The first and third feet should not end in a ja-gaṇa.
98. The sixth foot should be a ja-gaṇa, or it should consist of a long syllable followed by a short one.
99. These are some of the subtle rules of the Āryā meter.
100. The poet should be careful about these rules.
101. A single mistake can make the verse defective.
102. The science of prosody is a very subtle and complex science.
103. It requires a deep knowledge of Sanskrit grammar and phonetics.
104. It also requires a good ear for rhythm and music.
105. A poet who has mastered this science can create verses that are as beautiful as music.
106. And an actor who has mastered this science can recite those verses in a way that enchants the audience.
107. Now, I shall summarize the main points of this chapter.
108. Prosody is the science of meters.
109. The meters are classified based on the number of syllables in a foot.
110. A syllable can be short or long.
111. The meters can be even, semi-even, or uneven.
112. The even meters are based on groups of three syllables called *gaṇas*.
113. The Āryā is a quantitative meter, based on the number of beats.

114. The poet should choose the meter according to the sentiment and the subject matter.
115. The actor should recite the verses with the correct rhythm and intonation.
116. He should not violate the meter.
117. The knowledge of prosody is essential for both the poet and the actor.
118. It is the foundation of all poetic and dramatic art.
119. Now I shall speak about the pause (*yati*).
120. A pause is a break in the recitation of a verse.
121. It is used to mark the end of a word or a phrase within a foot.
122. The place of the pause is determined by the structure of the meter.
123. For example, in the Śārdūlavikrīḍita meter, there is a pause after the twelfth syllable.
124. In the Sragdharā meter, there are pauses after the seventh and fourteenth syllables.
125. The pause should be natural and not forced.
126. It should help to bring out the meaning of the verse.
127. The actor should pay attention to the pause, as it is an important element of the recitation.
128. I have now explained the main principles of prosody.
129. This science is a vast ocean. I have only given you a few drops from it.
130. But these drops will be enough to quench your thirst for knowledge.

131. Study this science with diligence, and you will become masters of the art of poetry and drama.
132. Thus the chapter on prosody is concluded.
133. Now, what more do you wish to know?
134. The sages said, "O venerable one, you have explained the science of prosody very clearly."
135. "We are now eager to learn about the defects and merits of poetry."
136. Bharata replied, "I shall now explain the defects and merits of poetry. Listen with attention."
137. A poetic composition should be free from defects and endowed with merits.
138. The defects are of ten kinds: obscurity, verbosity, and so on.
139. The merits are also of ten kinds: clarity, sweetness, and so on.
140. I shall describe them in detail in the next chapter.
141. Here, I shall only say that a poet should strive to avoid the defects and cultivate the merits.
142. A good poem is like a beautiful woman, adorned with ornaments.
143. The merits are the ornaments of poetry. They enhance its beauty and charm.
144. The defects are like the blemishes on a beautiful body. They spoil its beauty.
145. Therefore, a poet should be very careful in his composition.

146. He should revise his work again and again, until it is free from all defects.

147. A good poem is a joy forever. It delights the heart and elevates the soul.

148. It is a treasure that enriches the life of humanity.

149. Now I shall say a few words about the figures of speech (*alaṅkāras*).

150. The figures of speech are the external ornaments of poetry.

151. They are of two kinds: of sound (*śabdālaṅkāra*) and of sense (*arthālaṅkāra*).

152. Alliteration (*anuprāsa*) and rhyme (*yamaka*) are the main figures of sound.

153. Simile (*upamā*), metaphor (*rūpaka*), and hyperbole (*atiśayokti*) are the main figures of sense.

154. A poet should use the figures of speech judiciously.

155. An excessive use of them can make the poem artificial and pedantic.

156. The figures should be natural and spontaneous. They should arise from the emotion and not be imposed from outside.

157. A good poem is a perfect blend of sound and sense, emotion and imagination, merit and figure of speech.

158. It is a work of art that gives aesthetic delight to the reader or the listener.

159. The science of poetics (*alaṅkāra-śāstra*) deals with all these aspects of poetry.

160. A student of drama should have some knowledge of this science.

161. It will help him to appreciate the beauty of the dramatic poetry.
162. It will also help him to recite the verses with the proper expression.
163. I have now given you a brief outline of the science of poetics.
164. I shall now return to the main subject of this chapter, which is prosody.
165. I shall give you some more examples of the different meters.
166. **Bhujagaprayāta**: Twelve syllables per foot. The pattern is four ya-gaṇas (short-long-long).
167. **Toṭaka**: Twelve syllables per foot. The pattern is four sa-gaṇas (short-short-long).
168. **Pṛthvī**: Seventeen syllables per foot. The pattern is ja-gaṇa, sa-gaṇa, ja-gaṇa, sa-gaṇa, ya-gaṇa, and a long syllable.
169. **Hariṇī**: Seventeen syllables per foot. The pattern is na-gaṇa, sa-gaṇa, ma-gaṇa, ra-gaṇa, sa-gaṇa, and a long syllable.
170. **Śikhariṇī**: Seventeen syllables per foot. The pattern is ya-gaṇa, ma-gaṇa, na-gaṇa, sa-gaṇa, bha-gaṇa, and a long syllable.
171. **Mandākrāntā**: Seventeen syllables per foot. The pattern is ma-gaṇa, bha-gaṇa, na-gaṇa, two ta-gaṇas, and two long syllables.
172. These are some of the other important even meters.
173. Now, a variety of the Āryā meter called **Gīti**.
174. In the Gīti meter, the second and fourth feet have eighteen beats each.

175. Another variety is **Upagīti**.
176. In the Upagīti meter, the first and third feet have twelve beats, and the second and fourth have fifteen.
177. A third variety is **Udgīti**.
178. In the Udgīti meter, the first foot has twelve beats, the second fifteen, the third twelve, and the fourth eighteen.
179. These are some of the varieties of the Āryā meter.
180. There are many other meters, both in Sanskrit and in Prakrit.
181. A poet has a wide choice of meters.
182. He should choose the one that is most suitable for his purpose.
183. The meter should not be a constraint on the poet's imagination.
184. It should be a vehicle for his expression.
185. A good poet can handle any meter with ease and grace.
186. He can make the words dance to the rhythm of his thoughts.
187. I shall now give some examples of verses from famous plays to illustrate the use of different meters.
188. (Here, Bharata is supposed to give examples, but they are not found in the extant text).
189. I have thus explained the science of prosody with examples.
190. I hope you have understood it well.
191. Now I shall proceed to the next chapter.
192. But before that, let me ask you if you have any more questions on this subject.

193. The sages replied, "O venerable one, you have made the subject very clear to us."
194. "We have no more questions on prosody."
195. "We are now eager to learn about the other aspects of vocal acting."
196. Bharata said, "I have already dealt with the other aspects of vocal acting in the previous chapter."
197. "Here, I have focused on prosody because it is the foundation of dramatic poetry."
198. "Without a knowledge of prosody, one cannot understand the structure and beauty of the verses."
199. "And without understanding the verses, one cannot act them properly."
200. "Therefore, I have devoted a whole chapter to this important subject."
201. "I hope you will study it with the attention it deserves."
202. "Now, I shall recapitulate the key concepts once again."
203. A syllable is either short or long.
204. A foot is a quarter of a verse.
205. Meters are even, semi-even, or uneven.
206. The structure of a meter is described by *gaṇas*.
207. Āryā is a quantitative meter.
208. The choice of meter depends on the sentiment.
209. The recitation should be in harmony with the meter.
210. A pause (*yati*) is a break within a foot.
211. A poet should avoid defects and cultivate merits.
212. Figures of speech are the ornaments of poetry.

213. The science of prosody is essential for both poets and actors.
214. It is an integral part of the Nāṭyaśāstra.
215. May this science be studied and practiced by all lovers of drama.
216. May it contribute to the growth and flourishing of this divine art.
217. Thus the fifteenth chapter of the Nāṭyaśāstra, on the subject of prosody, is concluded.
218. I shall now take up the next topic.
219. Listen with your minds attentive and your hearts pure.

Chapter 16: Poetic Qualities and Defects (Kāvya Guṇa Doṣa Vivecana)

1. I have explained the rules of prosody. Now I shall describe the characteristics of a poetic composition, beginning with its embellishments (*alaṅkāras*).
2. There are four embellishments of poetry: Simile (*upamā*), Metaphor (*rūpaka*), Condensed Expression (*dīpaka*), and Alliteration (*yamaka*).
3. **Simile** (*upamā*) is the comparison of two different things that have some common quality.
4. It has five kinds: Simile of praise (*praśaṃsā*), of censure (*nindā*), of conceit (*kalpitā*), of uniqueness (*sādṛśī*), and of reciprocity (*kiñcit-sādṛśī*).

5. **Metaphor** (*rūpaka*) is the identification of the object of comparison with the standard of comparison, based on a similarity between them.
6. **Condensed Expression** (*dīpaka*) is when a single word, expressing an action or a quality, illuminates the whole sentence by being connected with several objects.
7. **Alliteration** (*yamaka*) is the repetition of the same letters or syllables in the same order, but with a different meaning.
8. These are the four primary embellishments. A poet should use them to beautify his composition.
9. Now I shall describe the ten qualities (*guṇas*) of a good poetic composition.
10. They are: Conciseness (*śleṣa*), Clarity (*prasāda*), Smoothness (*samatā*), Concentration (*samādhi*), Sweetness (*mādhurya*), Elegance (*ojas*), Graceful Expression (*sukumāratā*), Perspicuity (*artha-vyakti*), Exaltedness (*udāratā*), and Loveliness (*kānti*).
11. **Conciseness** (*śleṣa*): The union of words that appear to be separate, but are connected in meaning.
12. **Clarity** (*prasāda*): The use of simple and easily understandable words and ideas.
13. **Smoothness** (*samatā*): The uniformity of style in a composition.
14. **Concentration** (*samādhi*): The transference of the properties of one thing to another.
15. **Sweetness** (*mādhurya*): A composition that is pleasing to the ear and the mind.

16. **Elegance** (*ojas*): The use of high-sounding compound words, expressing a lofty meaning.
17. **Graceful Expression** (*sukumāratā*): The use of soft and melodious words, free from harsh consonants.
18. **Perspicuity** (*artha-vyakti*): The quality of expressing the meaning clearly and directly.
19. **Exaltedness** (*udāratā*): The expression of noble and sublime thoughts.
20. **Loveliness** (*kānti*): A composition that is charming and delightful to the senses.
21. A good poem should be endowed with these ten qualities.
22. Now I shall describe the ten defects (*doṣas*) that a poet should avoid.
23. They are: Circumlocution (*gūḍhārtha*), Superfluity (*arthāntara*), Defective Signification (*artha-hīna*), Defective Connection (*bhinna-artha*), Tautology (*ekārtha*), Want of Polish (*abhiplutārtha*), Contradiction (*nyāyād-apeta*), Incongruity (*viṣama*), Hiatus (*visandhi*), and Defective Vocabulary (*śabda-cyuta*).
24. **Circumlocution** (*gūḍhārtha*): When the meaning is obscure and difficult to understand.
25. **Superfluity** (*arthāntara*): When a word is used that is not relevant to the main idea.
26. **Defective Signification** (*artha-hīna*): When the words used do not convey any meaning.
27. **Defective Connection** (*bhinna-artha*): When there is no logical connection between the different parts of a sentence.

28. **Tautology** (*ekārtha*): The repetition of the same idea in different words.
29. **Want of Polish** (*abhiplutārtha*): When the meaning is not well-defined.
30. **Contradiction** (*nyāyād-apeta*): A statement that contradicts logic or common experience.
31. **Incongruity** (*viṣama*): When the meter is defective or the rhythm is jarring.
32. **Hiatus** (*visandhi*): The unpleasant combination of vowels at the end of one word and the beginning of the next.
33. **Defective Vocabulary** (*śabda-cyuta*): The use of ungrammatical or inappropriate words.
34. A poet should carefully avoid these ten defects in his composition.
35. A poem that is free from defects and endowed with qualities and embellishments is a true work of art.
36. It gives delight to the learned and instruction to the ignorant.
37. It is a source of fame for the poet and a treasure for humanity.
38. Now I shall give some further explanations of the qualities and defects.
39. The quality of **Clarity** is the most important of all. A poem that is not clear is useless, like a picture painted in the dark.
40. The quality of **Sweetness** arises from the use of soft and melodious words.
41. The quality of **Elegance** arises from the use of long compound words, which give a sense of grandeur and loftiness.

42. The quality of **Perspicuity** is that which makes the meaning of the poem immediately clear, without any effort.
43. The quality of **Exaltedness** is the expression of sublime ideas and noble sentiments.
44. The quality of **Loveliness** is the overall charm and beauty of the poem, which captivates the heart of the reader.
45. A poet should strive to cultivate all these qualities in his work.
46. Now, regarding the defects.
47. **Circumlocution** should be avoided, as it taxes the mind of the reader.
48. **Superfluity** makes the poem verbose and tedious.
49. **Defective Signification** is a sign of the poet's incompetence.
50. **Defective Connection** shows a lack of logical thinking.
51. **Tautology** is a sign of poverty of thought and expression.
52. **Contradiction** makes the poem absurd and ridiculous.
53. **Incongruity** in the meter spoils the musicality of the verse.
54. **Hiatus** makes the recitation unpleasant to the ear.
55. **Defective Vocabulary** shows the poet's ignorance of the language.
56. A poet who is careful to avoid these defects will surely win the approbation of the learned.
57. Now I shall speak about the thirty-six characteristics (*lakṣaṇas*) of a dramatic composition.
58. They are: Bhūṣaṇa (ornament), Akṣara-saṃhati (compactness of syllables), Śobhā (brilliance), Abhimāna (self-

assertion), Guṇa-kīrtana (praise of merit), Protsāhana (encouragement), Udāharaṇa (example), Nirukta (etymology), Guṇānuvāda (restatement of merit), Atiśaya (excellence), Hetu (reason), Sārūpya (analogy), Mithyādhyavasita (misconception), Siddhi (success), Padoccaya (collection of words), Bhrama (error), Dṛṣṭānta (illustration), Tulya-tarka (analogy), Pada-caya (accumulation of feet), Upapatti (proof), Vicāra (deliberation), Viparyaya (contrary), Bhraṃśa (deviation), Anunaya (conciliation), Mālā (garland), Dākṣiṇya (courtesy), Garhaṇa (censure), Arthāpatti (presumption), Prasiddhi (fame), Pṛcchā (query), Sādharmya (similarity of nature), Kṣobha (agitation), Guṇātiguṇa (excellence of merit), and Leśa (hint).

59. I shall not define all of them here, as that would make the treatise too long.

60. I have only enumerated them to give you an idea of the various elements that constitute a good dramatic composition.

61. A poet should try to incorporate as many of these characteristics as possible in his play.

62. This will make the play rich in content and beautiful in form.

63. It will be a source of aesthetic delight and moral instruction.

64. Now I shall summarize the main points of this chapter.

65. The four embellishments of poetry are: Simile, Metaphor, Condensed Expression, and Alliteration.

66. The ten qualities are: Conciseness, Clarity, Smoothness, Concentration, Sweetness, Elegance, Graceful Expression, Perspicuity, Exaltedness, and Loveliness.
67. The ten defects are: Circumlocution, Superfluity, Defective Signification, Defective Connection, Tautology, Want of Polish, Contradiction, Incongruity, Hiatus, and Defective Vocabulary.
68. The thirty-six characteristics are: Ornament, Compactness of syllables, and so on.
69. A good poem should be free from defects and endowed with qualities, embellishments, and characteristics.
70. I have thus explained the general principles of poetic composition.
71. Now I shall say a few words about the different styles (*rītis*) of composition.
72. The styles are the different ways of arranging words and ideas in a composition.
73. There are four main styles: Vaidarbhī, Gauḍī, Pāñcālī, and Lāṭī.
74. The **Vaidarbhī** style is characterized by simplicity, clarity, and sweetness. It is free from long compound words.
75. The **Gauḍī** style is characterized by elegance, grandeur, and the use of long compound words.
76. The **Pāñcālī** style is a mixture of the Vaidarbhī and the Gauḍī. It has some compound words, but they are not very long.
77. The **Lāṭī** style is characterized by a charming arrangement of words, with a touch of the Kaiśikī vṛtti.

78. The choice of style depends on the poet's temperament and the subject matter.
79. A poet should not be a slave to any one style. He should be able to use different styles according to the context.
80. A good composition is a harmonious blend of all the elements: sentiment, emotional state, quality, embellishment, and style.
81. It is like a beautiful painting, in which all the colors are mixed in the right proportion.
82. Or it is like a delicious dish, in which all the ingredients are blended to create a unique taste.
83. The art of poetry is a divine art. It requires both talent and training.
84. A poet is born, not made. But even a born poet needs to study the rules of the art.
85. He should study the works of the great masters and learn from them.
86. He should also be a keen observer of life and nature.
87. For poetry is a reflection of life. It is an expression of the human experience in all its richness and variety.
88. I have now given you a glimpse into the world of poetry.
89. I hope it will inspire you to study this art more deeply.
90. And I hope it will help you to appreciate the beauty of the dramatic poetry that you will encounter in the plays.
91. Now let us return to the embellishments. I shall give some more details about them.
92. **Simile** (*upamā*): It has four elements: the object of comparison (*upameya*), the standard of comparison (*upamāna*),

the common quality (*sādhāraṇa-dharma*), and the word expressing the comparison (*vācaka*).

93. For example: "Her face is like the moon." Here, 'face' is the upameya, 'moon' is the upamāna, 'beauty' (implied) is the sādhāraṇa-dharma, and 'like' is the vācaka.

94. There are many varieties of simile, based on the presence or absence of these four elements.

95. **Metaphor** (*rūpaka*): It is of three kinds: Sāṅga (with all the parts), Niraṅga (without the parts), and Paramparita (a chain of metaphors).

96. In a metaphor, the distinction between the upameya and the upamāna is completely erased.

97. **Condensed Expression** (*dīpaka*): It is of three kinds: Ādi (at the beginning), Madhya (in the middle), and Anta (at the end), depending on the position of the illuminating word.

98. **Alliteration** (*yamaka*): It is of many kinds, depending on the arrangement of the repeated syllables.

99. It is a very difficult embellishment to use effectively. An unskilled poet can easily make it sound artificial and pedantic.

100. Besides these four, there are many other figures of speech, such as Hyperbole (*atiśayokti*), Poetic Fancy (*utprekṣā*), and Doubt (*sandeha*).

101. But these four are the most important ones. They are the pillars of the edifice of poetry.

102. A poet who has mastered the use of these four embellishments can create a poetry that is both beautiful and meaningful.

103. Now, I shall say a few words about the relationship between the qualities and the sentiments.
104. The quality of **Sweetness** is suitable for the Erotic, Pathetic, and Quiescent sentiments.
105. The quality of **Elegance** is suitable for the Heroic, Furious, and Odious sentiments.
106. The quality of **Clarity** is suitable for all the sentiments.
107. The poet should use the qualities in a way that enhances the sentiment.
108. The qualities are the internal properties of the poetry, while the embellishments are the external ornaments.
109. Both are important for a good composition.
110. But the qualities are more important than the embellishments.
111. A poem can be good even without embellishments, if it has the right qualities.
112. But a poem cannot be good without qualities, even if it is full of embellishments.
113. The sentiment is the soul of the poetry. The qualities are its inherent virtues. The embellishments are its external decorations.
114. The defects are the blemishes that spoil its beauty.
115. A perfect poem is one that has a sublime sentiment, noble qualities, beautiful embellishments, and is free from all defects.
116. Such a poem is a rare creation. It is a gift of the goddess of poetry herself.
117. I have now explained to you the essential principles of poetics.

118. This knowledge will be useful to you in both writing and appreciating drama.
119. Now, what is the connection between prosody and the subject of this chapter?
120. A verse is the body of the poetic idea. Prosody deals with the structure of this body.
121. The qualities, defects, and embellishments are the properties of this body.
122. Therefore, the two subjects are closely related.
123. A good verse should have a perfect form and a beautiful content.
124. The form is provided by the meter. The content is provided by the poet's imagination.
125. The qualities, defects, and embellishments are the criteria by which we judge the excellence of the content.
126. Thus, the two chapters on prosody and poetic composition are complementary to each other.
127. They provide a complete framework for the creation and appreciation of dramatic poetry.
128. Thus the sixteenth chapter of the Nāṭyaśāstra is concluded.

Chapter 17: Use of Languages (Bhāṣāvidhānam)

1. I have explained the poetic qualities and defects. Now I will explain the rules concerning the use of languages in a play.
2. The dramatic text, which is composed of words and meanings, should be adorned with the thirty-six characteristics I have previously mentioned.

3. The text should be composed with a clear purpose, conveying the intended sentiments through appropriate language.
4. Language in a drama is of four kinds: self-narration (*ātmagata*), general speech (*sarvaprakāśa*), speech not to be heard by others (*aniyata*), and speech heard only by a specific person (*janāntika*).
5. **Self-narration** or monologue is when an actor speaks his thoughts aloud for the audience to understand his inner feelings.
6. **General speech** is that which is meant to be heard by all the characters present on the stage.
7. **Speech not to be heard** (aside) is when a character turns away and speaks, as if unheard by the others on stage.
8. **Speech to a specific person** is when a character speaks to another while excluding others by using the Tripatāka hand gesture as a screen.
9. Now, listen to the rules regarding the use of Sanskrit and Prakrit languages.
10. The vocal acting (*vācika abhinaya*) is twofold, based on the use of Sanskrit and Prakrit.
11. Heroes, kings, ministers, Brahmins, and other high-ranking male characters should generally speak Sanskrit.
12. Women, children, and characters of lower status should generally speak Prakrit.
13. However, a learned woman, a queen, a courtesan, or a female artist may speak Sanskrit if the situation demands it.
14. An ascetic, a sage, a Buddhist monk, or a learned Brahmin should always speak Sanskrit.

15. The language of the gods should be Sanskrit. The language of celestial beings may be a mixture of Sanskrit and Prakrit.
16. The language of demons (*Asuras*, *Rākṣasas*, etc.) and other such beings should be appropriate to their nature, often a form of Prakrit.
17. Now I shall specify the different types of Prakrit to be used for different characters.
18. There are seven main Prakrits: Māgadhī, Āvantī, Prācyā, Śaurasenī, Ardhamāgadhī, Bāhlīkā, and Dākṣiṇātyā.
19. Besides these, there are also various dialects (*vibhāṣās*) used by specific communities.
20. **Māgadhī** should be used by people living in the royal harem, guards, and attendants.
21. **Āvantī** can be used by jesters (*vidūṣakas*) and clever rogues (*viṭas*).
22. **Prācyā** should be used by jesters and similar characters.
23. **Śaurasenī** is the principal Prakrit to be used by heroines and their female attendants.
24. **Ardhamāgadhī** should be used by servants, merchants, and guild leaders.
25. **Bāhlīkā** is the language of the northern people.
26. **Dākṣiṇātyā** is the language of the southerners.
27. The dialects of tribes such as the Śabaras, Ābhīras, and Śakāras should also be used for characters from those communities.
28. The language should always be appropriate to the character's birth, social status, and region.

29. The poet should be careful in the assignment of languages, as it adds to the realism of the play.
30. Now, I shall speak about the modes of address for different characters.
31. Sages, ascetics, and venerable persons should be addressed as 'Bhagavan' (Venerable Sir).
32. Brahmins should be addressed as 'Ārya' (Noble Sir).
33. Teachers and preceptors should be addressed as 'Upādhyāya' or 'Ācārya'.
34. Kings should be addressed as 'Deva' (Your Majesty) or 'Mahārāja' (Great King).
35. A prince or a husband should be addressed by a woman as 'Āryaputra' (Noble Son/Husband).
36. A charioteer should address a king as 'Āyuṣmān' (Long-lived one).
37. A son, a disciple, or a younger brother should be addressed as 'Vatsa' (My child) or 'Tāta'.
38. A friend should be addressed as 'Vayasya' (Friend) by a king, and by other familiar names among equals.
39. Servants should be addressed by their names or by a general term like 'Bhadra' (Good man).
40. Women of the harem should be addressed by their attendants as 'Bhaṭṭinī' (My Lady).
41. A wife should be addressed by her husband by her name or by terms of endearment like 'Priye' (My Dear). 4al. An older sister should be addressed as 'Agrajā' and a younger one by her name.

42. A jester (*vidūṣaka*) should be addressed by a king as 'Vayasya'.
43. The modes of address reflect the social hierarchy and the relationship between the characters.
44. The actor should use the appropriate mode of address with the correct intonation.
45. Now, I shall discuss the names of the characters.
46. The names of Brahmin characters should end in Śarman or Deva.
47. The names of Kṣatriya characters should end in Varman or Trāta.
48. The names of Vaiśya characters should end in Gupta, Datta, or Bhūti.
49. The names of Śūdra characters should end in Dāsa.
50. The names of courtesans should be charming and suggestive, like Vasantasenā or Madanikā.
51. The names should be in accordance with the character's caste and profession.
52. I have explained the rules of language and address. Now listen to the use of intonation (*kāku*).
53. Intonation is the modulation of the voice that expresses the underlying emotion and meaning.
54. It can change the entire sense of a sentence.
55. The same sentence can express a question, a statement, joy, or sorrow, depending on the intonation.
56. Intonation arises from the throat, the chest, and the head.
57. It has two main varieties: with expectation (*sākāṅkṣa*) and without expectation (*nirākāṅkṣa*).

58. When a sentence is incomplete, creating an expectation of what is to follow, the intonation is *sākāṅkṣa*.
59. When a sentence is complete and final, the intonation is *nirākāṅkṣa*.
60. There are six embellishments of the voice which contribute to intonation: high, brilliant, soft, low, fast, and slow.
61. The high pitch is used in calling, disputing, and excitement.
62. The brilliant tone is used in heroism, anger, and pride.
63. The soft pitch is used in natural conversation, weariness, and sickness.
64. The low tone is used in expressing sorrow, fear, and disgust.
65. The fast tempo is used in fear, hurry, and agitation.
66. The slow tempo is used in love, deliberation, and pathos.
67. The actor should master the art of intonation to convey the subtle shades of emotion.
68. Now, I shall describe the six kinds of recitation based on the sentiment.
69. In the Erotic, Comic, and Pathetic sentiments, the recitation should be melodious and expressive.
70. In the Heroic, Furious, and Marvelous sentiments, it should be firm and resonant.
71. In the Terrible and Odious sentiments, the recitation should be harsh and disjointed.
72. Now, I shall speak about the different parts of a sentence.
73. A sentence has a subject, a predicate, and various other components.

74. The actor should understand the grammatical structure of a sentence to deliver it effectively.
75. He should know where to pause and which words to emphasize.
76. The recitation of a dramatic text is not a mechanical process. It is an art that requires intelligence and sensitivity.
77. The actor should not just speak the words; he should bring them to life.
78. He should make the audience see the images and feel the emotions that the words convey.
79. I have thus described the principles of vocal acting.
80. Now, let us consider the different types of dramatic characters.
81. Characters can be classified as superior, middling, and inferior.
82. Gods, kings, and Brahmins are superior characters.
83. Ministers, merchants, and army chiefs are middling characters.
84. Servants, attendants, and common folk are inferior characters.
85. The language, dress, and behavior of the characters should be in accordance with their type.
86. The hero (*nāyaka*) is the most important character in a play.
87. He should be of a noble birth, handsome, brave, and virtuous.
88. He can be of four types: Dhirodatta, Dhīralalita, Dhīrapraśānta, and Dhīroddhata.

89. The heroine (*nāyikā*) is the female counterpart of the hero.
90. She should be beautiful, graceful, and virtuous.
91. She can be of three types based on her relationship with the hero: his own wife (*svīyā*), another's wife (*anyā*), or a courtesan (*sādhāraṇī*).
92. The jester (*vidūṣaka*) is a comic character who is a companion of the hero.
93. He is usually a Brahmin, but is fond of food and pleasure. He creates laughter with his witty remarks and strange behavior.
94. The villain (*pratināyaka*) is the opponent of the hero.
95. He is usually proud, arrogant, and evil-minded.
96. There are many other minor characters in a play, such as the minister, the priest, the charioteer, and the female attendants.
97. Each character should be portrayed with distinct characteristics.
98. The success of a play depends on the clear and consistent portrayal of its characters.
99. The poet should create living characters, not mere puppets.
100. And the actor should bring these characters to life on the stage.
101. He should get under the skin of the character and think and feel like him.
102. This is the ultimate challenge and the greatest reward of acting.
103. I have now explained the use of different languages and the portrayal of different characters.

104. This knowledge is essential for both the playwright and the actor.
105. Now I shall summarize the main points concerning vocal acting.
106. The two main languages are Sanskrit and Prakrit.
107. The choice of language depends on the character.
108. The modes of address reflect the social hierarchy.
109. Intonation is the modulation of the voice to express emotion.
110. The recitation should be appropriate to the sentiment.
111. The characters should be portrayed with distinct and consistent traits.
112. The actor should identify himself with the character.
113. The vocal acting should be a perfect expression of the inner life of the characters.
114. Now, a few words about the recitation of prose and verse.
115. Prose should be recited in a natural, conversational manner.
116. Verse should be recited with a clear rhythm and melody, but without singing.
117. The transition from prose to verse and vice versa should be smooth.
118. The actor should not change his voice abruptly.
119. The recitation should be a continuous flow of sound and sense.
120. I have now covered all the important aspects of vocal acting.
121. This is a very subtle and difficult art.

122. It requires years of practice and dedication.
123. But an actor who masters this art can achieve great things.
124. He can become a creator of worlds, a master of emotions.
125. He can give a voice to the voiceless and a form to the formless.
126. He can reveal the deepest truths of the human heart.
127. Such is the glory of the art of acting.
128. May this knowledge inspire you to pursue this art with passion and devotion.
129. May you become worthy inheritors of this sacred tradition.
130. May your performances bring joy and wisdom to the world.
131. I have now completed my exposition of vocal acting.
132. Thus the seventeenth chapter of the Nāṭyaśāstra is concluded.
133. In the next chapter, I shall speak about the ten types of plays.

Chapter 18: The Ten Types of Plays (Daśarūpa Adhyāya)

1. I have explained the use of languages. Now I shall describe the characteristics of the ten types of plays (*rūpakas*).
2. The ten types are: Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavakāra, Vīthī, Aṅka, and Īhāmṛga.
3. I shall now explain their definitions in order, starting with the Nāṭaka.
4. A **Nāṭaka** should have a well-known plot, taken from history or mythology. It should be endowed with the noble qualities of a great hero.

5. It should describe the exploits of a royal sage, a divine being, or a person of a noble family. It should be full of divine elements.
6. It should have all the five junctures of the plot (*sandhis*), the four styles (*vṛttis*), and the various sentiments.
7. The main sentiments should be the Heroic or the Erotic. The other sentiments should be subordinate.
8. It should have five to ten acts (*aṅkas*). An act should represent the events of a single day.
9. The hero should be a Dhirodatta (brave and noble), renowned for his virtues.
10. Now, the characteristics of a **Prakaraṇa**. The plot should be invented by the poet, based on worldly life.
11. The hero should be a Brahmin, a minister, or a merchant, who is brave and calm (*dhīrapraśānta*).
12. The main sentiment should be the Erotic. The play should be full of the activities of ordinary people.
13. The heroine can be a lady from a respectable family or a courtesan.
14. If the heroine is a lady of a noble family, the play is called a 'śuddha' (pure) Prakaraṇa.
15. If the heroine is a courtesan, it is called a 'saṅkīrṇa' (mixed) Prakaraṇa.
16. It should have all the five junctures of the plot. It should have five to ten acts.
17. Now, the characteristics of a **Samavakāra**. The plot should be well-known, concerning gods and demons.
18. It should have twelve heroes, both divine and demonic. The main sentiment should be the Heroic.

19. It should have all the four styles, but the Kaiśikī (graceful) should be used sparingly.
20. It should have three acts. The duration of the first act should be twelve *nālikās* (about four hours and forty-eight minutes).
21. The duration of the second act should be four *nālikās*, and the third, two *nālikās*.
22. It should feature three kinds of deception, three kinds of excitement, and three kinds of love.
23. Now, the characteristics of an **Īhāmṛga**. The plot should be mixed, partly from mythology and partly invented.
24. The hero and the villain are divine beings. They fight over a divine lady.
25. The main sentiment is the Erotic, but it is obstructed. The play is full of anger and agitation.
26. It should have four acts and the Sāttvatī and Ārabhaṭī styles.
27. Now, the characteristics of a **Ḍima**. The plot should be well-known and should feature gods, Yakṣas, and Rākṣasas.
28. It should have sixteen heroes. The main sentiments should be the Furious and the Heroic.
29. It should be full of magical events, sorcery, and combat.
30. It should have four acts and be devoid of the Kaiśikī style.
31. Now, the characteristics of a **Vyāyoga**. The plot should be well-known and should last for a single day.
32. The hero should be a famous king or a divine personage. The main sentiment should be the Heroic.

33. The cause of the conflict should not be a woman. The play should feature a battle.
34. It is a one-act play and is devoid of the Kaiśikī style.
35. Now, the characteristics of an **Aṅka** (or Utsṛṣṭikāṅka). The plot is well-known but developed by the poet.
36. The hero is a mortal. The main sentiment is the Pathetic.
37. It is full of the lamentations of women after a battle or a great calamity.
38. It is a one-act play, and the style is mainly Bhāratī.
39. Now, the characteristics of a **Prahasana**. The plot is invented by the poet.
40. It is full of the Comic sentiment. It is of two kinds: pure and mixed.
41. The 'pure' Prahasana features Brahmins, ascetics, and other respectable characters in comic situations.
42. The 'mixed' Prahasana features courtesans, servants, eunuchs, and other low characters.
43. It is a one-act play, and the style is Bhāratī.
44. Now, the characteristics of a **Bhāṇa**. It is a one-act play with a single character.
45. The hero is a clever but roguish person (*viṭa*). The plot is invented.
46. The hero narrates his own or another's amorous adventures through a monologue.
47. He speaks to imaginary persons and answers their imaginary questions.
48. The style is Bhāratī, and the sentiment is Erotic or Heroic.

49. Now, the characteristics of a **Vīthī**. It is a one-act play with one or two characters.
50. It contains all the sentiments, but the Erotic is predominant.
51. It has thirteen components, which I have already described in the twelfth chapter.
52. The style is mainly Bhāratī, with a touch of the Kaiśikī.
53. These are the ten types of plays that represent the various aspects of human life.
54. The purpose of drama is to instruct through entertainment.
55. It teaches righteousness (*dharma*), wealth (*artha*), and love (*kāma*), and leads to liberation (*mokṣa*).
56. It provides solace to the afflicted, courage to the timid, and wisdom to the ignorant.
57. It is a visual sacrifice (*yajña*) for the gods and a source of delight for mortals.
58. I shall now give some general rules regarding the structure of a play.
59. An act should not be too long or too short.
60. It should not contain events that are difficult or improper to stage, such as a long journey, a murder, a battle, or a revolution.
61. Such events should be reported by an interlocutor in a supporting scene (*viṣkambhaka* or *praveśaka*).
62. The hero should be present in every act.
63. The act should end with a hint of the beginning of the next act.

64. There should not be too many characters on the stage at the same time.
65. The unity of time, place, and action should be observed as far as possible.
66. The duration of the events in an act should not exceed one day.
67. The events of many years can be compressed into a single play, but they should be connected in a logical sequence.
68. The plot should have a beginning, a middle, and an end.
69. The beginning is the sowing of the seed (*bīja*).
70. The middle is the development of the plot, with its obstacles and successes.
71. The end is the attainment of the final goal (*phala*).
72. The plot has five elements: the seed (*bīja*), the prominent point (*bindu*), the episode (*patākā*), the episodic incident (*prakarī*), and the final result (*kārya*).
73. The five junctures (*sandhis*) connect these elements of the plot.
74. The five junctures are: Mukha, Pratimukha, Garbha, Avamarśa, and Nirvahaṇa.
75. Each juncture has its own sub-divisions, which I will not detail here.
76. The playwright should construct his plot carefully, with all these elements and junctures.
77. This will give the play a well-knit structure and a smooth flow.
78. Now, a few words about the supporting scenes.

79. The **Viṣkambhaka** is an introductory scene at the beginning of an act, in which one or two middling characters narrate the events that have happened between the acts.
80. It can be pure (in Sanskrit) or mixed (in Sanskrit and Prakrit).
81. The **Praveśaka** is similar to the Viṣkambhaka, but it is in Prakrit and features inferior characters. It should not be used at the beginning of the first act.
82. These supporting scenes are used to provide information to the audience and to maintain the continuity of the plot.
83. I have now described the ten types of plays and their structural elements.
84. The poet should choose the type of play that is most suitable for his theme.
85. The Nāṭaka and the Prakaraṇa are the most important types, as they can accommodate all the sentiments and styles.
86. The other types are more restricted in their scope.
87. But all the types are beautiful in their own way.
88. They are like different flowers in the garden of drama, each with its own color and fragrance.
89. The art of drama is a vast ocean. I have only given you a few pearls from it.
90. But I hope that this knowledge will help you to appreciate the beauty and the greatness of this divine art.
91. Now let us consider the names of the ten types of plays.
92. They are called *rūpakas* because they are 'representations' of the different states of life.

93. The word *nāṭaka* comes from the root *naṭ*, which means 'to dance' or 'to act'.
94. The word *prakaraṇa* means 'a specific creation', as its plot is invented by the poet.
95. The word *bhāṇa* comes from the root *bhaṇ*, 'to speak', as it consists of a monologue.
96. The word *prahasana* means 'a great laughter', as its main purpose is to create humor.
97. The word *ḍima* is of uncertain etymology, but it may be related to the idea of a 'group' or 'collection'.
98. The word *vyāyoga* means 'a military exercise', as it features a battle.
99. The word *samavakāra* means 'a scattered collection', as it has many heroes and a disjointed plot.
100. The word *vīthī* means 'a row' or 'a line', and it may refer to the single line of the plot.
101. The word *aṅka* means 'an act', and this type of play consists of a single act.
102. The word *īhāmṛga* means 'a wolf-like desire', referring to the unattainable heroine.
103. These etymologies may not be very accurate, but they give some idea of the nature of the plays.
104. The most important thing is to understand the characteristics of each type.
105. A playwright should have a clear idea of these characteristics before he starts writing his play.
106. This will help him to create a work of art that is both beautiful and well-structured.

107. Now, what about the number of acts?
108. The Nāṭaka and the Prakaraṇa should have five to ten acts.
109. The Ḍima and the Īhāmṛga should have four acts.
110. The Samavakāra should have three acts.
111. The Vyāyoga, Prahasana, Bhāṇa, Vīthī, and Aṅka are one-act plays.
112. An act should contain a coherent set of events.
113. It should not be too crowded with incidents.
114. The end of an act should create suspense and make the audience eager to see the next act.
115. Now, a final word on the sentiments.
116. The Nāṭaka and the Prakaraṇa should have either the Heroic or the Erotic as the main sentiment.
117. The other sentiments should be subordinate.
118. The Samavakāra, Ḍima, and Vyāyoga have the Heroic and Furious as their main sentiments.
119. The Aṅka has the Pathetic as its main sentiment.
120. The Prahasana and the Bhāṇa have the Comic and the Erotic.
121. The Vīthī has the Erotic as its main sentiment.
122. The sentiment is the soul of the play.
123. All the other elements—the plot, the characters, the language, the acting—should be subservient to the sentiment.
124. The purpose of the drama is to create an experience of Rasa in the hearts of the audience.
125. A play that succeeds in doing this is a true work of art.

126. Thus the eighteenth chapter of the Nāṭyaśāstra is concluded.

Chapter 19: Structure of the Plot (Sandhi Nirūpaṇa)

1. I have explained the ten types of plays. Now, O best of Brahmins, I shall describe the structure of the plot (*itivṛtta*), which is considered the body of a drama.
2. The plot is of two kinds: principal (*ādhikārika*) and subsidiary (*prāsaṅgika*).
3. The principal plot is that which deals with the main character and his attainment of the final goal.
4. The subsidiary plot is that which deals with a secondary character, but which also helps the principal plot.
5. The plot should be divided into five junctures (*sandhis*). I shall now describe them.
6. The five junctures are: the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*avamarśa*), and the Conclusion (*nirvahaṇa*).
7. The juncture is a division of the plot, which connects the various events in a meaningful sequence.
8. Now, the five elements of the plot (*arthaprakṛtis*): the Seed (*bīja*), the Prominent Point (*bindu*), the Episode (*patākā*), the Episodic Incident (*prakarī*), and the Final Result (*kārya*).
9. The **Seed** is the initial cause of the action, which, though small at first, grows and bears fruit in the end.
10. The **Prominent Point** is that which maintains the continuity of the plot when the main action is interrupted.

11. The **Episode** is a subsidiary plot that runs parallel to the main plot and helps it. It may have its own hero and its own result.
12. The **Episodic Incident** is a short incident that serves to advance the main plot.
13. The **Final Result** is the ultimate goal of the action, for which the entire plot is devised.
14. Now, the five stages of the action (*avasthās*): the Beginning (*ārambha*), the Effort (*prayatna*), the Prospect of Success (*prāpti-sambhava*), the Certainty of Success (*niyatāpti*), and the Attainment of the Fruit (*phalāgama*).
15. The **Beginning** is the initial curiosity to attain the final goal.
16. The **Effort** is the striving to attain the goal, with some anxiety.
17. The **Prospect of Success** is when the goal seems to be within reach, with some hope and some doubt.
18. The **Certainty of Success** is when the attainment of the goal is assured, due to the removal of obstacles.
19. The **Attainment of the Fruit** is the final accomplishment of the desired object.
20. The five elements of the plot should be connected with the five stages of the action.
21. The Seed with the Beginning, the Prominent Point with the Effort, the Episode with the Prospect of Success, the Episodic Incident with the Certainty of Success, and the Final Result with the Attainment of the Fruit.

22. Now, I shall describe the sixty-four limbs (*aṅgas*) of the five junctures.

23. The **Opening** juncture has twelve limbs: Suggestion (*upakṣepa*), Elaboration (*parikara*), Establishment (*parinyāsa*), Allurement (*vilobhana*), Resolution (*yukti*), Accession (*prāpti*), Settling (*samādhāna*), Conflict of Feelings (*vidhāna*), Surprise (*paribhāvanā*), Disclosure (*udbheda*), Incitement (*bheda*), and Activity (*karaṇa*).

24. The **Progression** juncture has twelve limbs: Manifestation (*vilāsa*), Pursuit (*parisarpa*), Refusal (*vidhūta*), Placation (*śama*), Joke (*narma*), Humorous Praise (*narma-dyuti*), Entreaty (*pragamana*), Opposition (*virodha*), Perseverance (*paryupāsana*), Sweet Words (*puṣpa*), Apprehension (*vajra*), and Mention of the Hero (*upanāysa*).

25. The **Development** juncture has twelve limbs: Misstatement (*abhūtāharaṇa*), Revealing the Path (*mārga*), Supposition (*rūpa*), Exaggeration (*udāharaṇa*), Apprehension of Disclosure (*krama*), Propitiation (*saṅgraha*), Guessing (*anumāna*), Entreaty (*prārthanā*), Revelation (*ākhyāna*), Quarrel (*toṭaka*), Outwitting (*adhibala*), and Agitation (*udvega*).

26. The **Pause** juncture has twelve limbs: Censure (*apavāda*), Altercation (*sampheṭa*), Insolence (*vidrava*), Hindrance (*śakti*), Assertion (*vyavasāya*), Contention (*prasanga*), Reproach (*dyuti*), Effective Pause (*kheda*), Prohibition (*pratiṣedha*), Foresight (*virodhana*), Seizing (*ādāna*), and Reconciliation (*chādana*).

27. The **Conclusion** juncture has fourteen limbs: The Juncture (*sandhi*), Awakening (*vibodha*), Assembling (*grathana*), Ascertainment (*nirṇaya*), Conversation (*paribhāṣaṇa*), Confirmation (*prasāda*), Joy (*ānanda*), Deliverance (*samaya*), Surprise (*kṛti*), Revelation (*bhāṣaṇa*), Attainment of the Goal (*pūrva-bhāva*), Conclusion of the Play (*upasaṃhāra*), Benediction (*praśasti*).
28. I have thus enumerated the sixty-four limbs of the junctures. A playwright should use them to construct his plot.
29. A play that is well-structured with these junctures and their limbs will be a source of great delight to the audience.
30. I shall now give a brief definition of each of the limbs of the Opening juncture.
31. **Suggestion**: The sowing of the seed of the plot.
32. **Elaboration**: The expansion of the seed.
33. **Establishment**: The firm establishment of the seed.
34. **Allurement**: The description of the merits of the goal.
35. **Resolution**: The decision to attain the goal.
36. **Accession**: The attainment of a part of the goal.
37. **Settling**: The consolidation of what has been attained.
38. **Conflict of Feelings**: A conflict between joy and sorrow.
39. **Surprise**: A wonderful event.
40. **Disclosure**: The revealing of a secret.
41. **Incitement**: A provocative action.
42. **Activity**: The beginning of the main action.
43. Now, the limbs of the Progression juncture.
44. **Manifestation**: The appearance of the erotic sentiment.
45. **Pursuit**: The following of the beloved.

46. **Refusal**: The rejection of the lover's advances.
47. **Placation**: The appeasement of the beloved's anger.
48. **Joke**: Amorous jesting.
49. **Humorous Praise**: Praise mixed with humor.
50. **Entreaty**: Pleading with the beloved.
51. **Opposition**: An obstacle in the path of love.
52. **Perseverance**: Continued effort to win the beloved.
53. **Sweet Words**: Words of love and endearment.
54. **Apprehension**: The fear of separation.
55. **Mention of the Hero**: The description of the hero's qualities.
56. Now, the limbs of the Development juncture.
57. **Misstatement**: A statement that is not true.
58. **Revealing the Path**: Showing the way to attain the goal.
59. **Supposition**: An assumption about the state of things.
60. **Exaggeration**: An exaggerated description.
61. **Apprehension of Disclosure**: The fear of a secret being revealed.
62. **Propitiation**: Appeasing an angry person.
63. **Guessing**: Making a guess about something.
64. **Entreaty**: A request for something.
65. **Revelation**: The disclosure of a fact.
66. **Quarrel**: A quarrel between two persons.
67. **Outwitting**: Deceiving someone by a clever trick.
68. **Agitation**: A state of excitement or fear.
69. Now, the limbs of the Pause juncture.
70. **Censure**: Blaming someone for a fault.
71. **Altercation**: A heated argument.

72. **Insolence**: Disrespectful behavior.
73. **Hindrance**: An obstacle in the path of the hero.
74. **Assertion**: A firm declaration.
75. **Contention**: A dispute or a quarrel.
76. **Reproach**: Scolding or rebuking someone.
77. **Effective Pause**: A pause that creates a dramatic effect.
78. **Prohibition**: Forbidding someone to do something.
79. **Foresight**: Thinking about the future course of action.
80. **Seizing**: Taking something by force.
81. **Reconciliation**: Making peace after a quarrel.
82. Now, the limbs of the Conclusion juncture.
83. **The Juncture**: Connecting the main plot with the subsidiary ones.
84. **Awakening**: Realizing the truth.
85. **Assembling**: Bringing together all the threads of the plot.
86. **Ascertainment**: The confirmation of a fact.
87. **Conversation**: A dialogue between characters.
88. **Confirmation**: Assuring someone of something.
89. **Joy**: The expression of happiness.
90. **Deliverance**: Freedom from a difficult situation.
91. **Surprise**: A wonderful and unexpected event.
92. **Revelation**: The disclosure of a great secret.
93. **Attainment of the Goal**: The final achievement of the desired object.
94. **Conclusion of the Play**: The summing up of the entire plot.
95. **Benediction**: A prayer for the welfare of all.

96. I have described the sixty-four limbs of the junctures. A playwright should use them with discretion.
97. It is not necessary to use all the limbs in every play.
98. The playwright should choose the limbs that are most suitable for his plot.
99. The junctures and their limbs are the skeleton of the play.
100. They give it a firm structure and a logical development.
101. A play that is devoid of these junctures will be a disjointed and chaotic work.
102. I shall now give some more details about the five elements of the plot.
103. The **Seed** should be sown in the first act.
104. The **Prominent Point** should be used to maintain the continuity of the plot.
105. The **Episode** should be introduced in the middle of the play. It should not be too long, lest it should obscure the main plot.
106. The **Episodic Incident** can be introduced at any point to add interest to the plot.
107. The **Final Result** should be achieved in the last act.
108. The playwright should maintain a proper balance between the principal and the subsidiary plots.
109. The subsidiary plot should always be subservient to the principal plot.
110. It should not be allowed to grow out of proportion.
111. I have now explained the structure of the plot in detail.
112. I shall now speak about the different kinds of plot.

113. The plot can be well-known (*khyāta*), invented (*utpādya*), or mixed (*miśra*).
114. A well-known plot is taken from history, mythology, or some other famous source.
115. An invented plot is the creation of the poet's own imagination.
116. A mixed plot is a combination of the well-known and the invented.
117. The plot of a Nāṭaka should be well-known.
118. The plot of a Prakaraṇa should be invented.
119. The plot of the other types of plays can be well-known, invented, or mixed.
120. Now, what should be the length of a play?
121. A play should not be too long or too short.
122. It should be long enough to develop the plot and the characters fully.
123. But it should not be so long as to tire the audience.
124. The ideal length of a play is one that can be performed in about three hours.
125. This is the duration of a single watch (*yāma*) of the day.
126. A play should be a perfect work of art, with a well-structured plot, living characters, beautiful poetry, and a sublime sentiment.
127. It should be a source of joy, wisdom, and spiritual upliftment for the audience.
128. I have now told you everything about the structure of the plot.
129. This knowledge is the key to writing a good play.

130. A playwright who has mastered this science can create a drama that will be a joy for generations to come.
131. Now, a few more words about the Episode (*patākā*) and the Episodic Incident (*prakarī*).
132. The hero of the Episode is called the *patākā-nāyaka*. He should be a friend or a helper of the main hero.
133. The Episode should have its own plot, with a beginning, a middle, and an end.
134. But its end should be linked to the main plot.
135. The Episodic Incident is a short event that has no independent plot.
136. It is like a flower that adds beauty to the garland of the main plot.
137. The playwright should use the Episode and the Episodic Incident skillfully to make his plot more complex and interesting.
138. Now, what about the unity of action?
139. The play should have a single main action, which is the attainment of the Final Result.
140. All the other actions in the play should be subordinate to this main action.
141. They should contribute to its development and fulfillment.
142. A play that has too many unrelated actions will lack focus and coherence.
143. Now, the unity of time.
144. The events of a single act should not extend beyond one day.
145. But the entire plot of the play can cover many years.

146. The events that happen between the acts should be reported in the supporting scenes.
147. Now, the unity of place.
148. The scene of the action should not be changed too frequently within an act.
149. A change of place can be indicated by a character walking around the stage.
150. I have now given you all the necessary instructions for constructing a dramatic plot.
151. Follow these instructions, and you will be able to write plays that will be a credit to this divine art.
152. May the goddess of drama bless you with success in your endeavors.
153. Thus the nineteenth chapter of the Nāṭyaśāstra is concluded.
154. In the next chapter, I shall speak about the styles (*vṛttis*).

Chapter 20: The Styles (Vṛtti Vikalpa)

1. I have explained the structure of the plot with its junctures. Now I shall speak about the styles (*vṛttis*), which are the basis of all poetry.
2. The styles are said to be the mothers of drama, for they give rise to the poetic language of the play.
3. The styles originated from the Vedas. Listen, O Brahmins, as I explain their origin and characteristics.
4. When Viṣṇu, in his form as Trivikrama, strode over the universe, the styles were born from his steps.

5. The Bhāratī (Verbal) style came from the Ṛgveda, the Sāttvatī (Grand) from the Yajurveda, the Kaiśikī (Graceful) from the Sāmaveda, and the Ārabhaṭī (Energetic) from the Atharvaveda.
6. The **Bhāratī** style is so called because it was first used by the Bharatas (actors). It is predominantly verbal and is mostly in Sanskrit.
7. It is generally used by male characters, not by females, except in special circumstances.
8. It has four limbs: Prarocanā (laudation), Āmukha (prologue), Vīthī (a type of play), and Prahasana (farce).
9. **Prarocanā** is that which creates a favorable disposition in the audience by announcing a victory, prosperity, or the removal of evil.
10. **Āmukha**, also known as the Prastāvanā (prologue), is where the Sūtradhāra converses with an actor or actress about the play to be staged.
11. The Āmukha has five varieties: Udghātyaka, Kathodghāta, Prayogātiśaya, Pravṛttaka, and Avalagita.
12. **Udghātyaka**: When a character's entry is suggested by the meaning of a verse recited by the Sūtradhāra.
13. **Kathodghāta**: When a character enters speaking about something that is part of the Sūtradhāra's speech.
14. **Prayogātiśaya**: When the Sūtradhāra says, "Here comes so-and-so," and the character immediately enters.
15. **Pravṛttaka**: When the Sūtradhāra introduces the plot by referring to the current time or season.
16. **Avalagita**: When the Sūtradhāra introduces one theme by means of another.

17. The **Vīthī** has thirteen limbs, which I shall describe later. It is a type of play that uses the Bhāratī style.
18. The **Prahasana** (farce) also belongs to the Bhāratī style.
19. I have thus explained the Bhāratī style. Now listen to the characteristics of the Sāttvatī style.
20. The **Sāttvatī** style is endowed with the quality of *sattva* (courage, self-control, joy). It is full of the Heroic sentiment.
21. It has qualities like valor, generosity, and compassion, and is characterized by a lack of sorrow.
22. It requires a great display of physical prowess and mental strength.
23. It has four limbs: Utthāpaka (arouser), Saṃlāpaka (dialogue), Saṃghātyaka (conflict), and Parivartaka (change).
24. **Utthāpaka**: A challenge or incitement to fight.
25. **Saṃlāpaka**: A dialogue full of anger and excitement.
26. **Saṃghātyaka**: The breaking of an alliance through stratagem.
27. **Parivartaka**: A change of action or intention.
28. These are the four limbs of the Sāttvatī style, which is appropriate for the Heroic, Marvelous, and Furious sentiments.
29. Now, the **Kaiśikī** style. It is so called because it is as beautiful and graceful as hair (*keśa*).
30. It is charming and delightful, with beautiful costumes, music, and dance.
31. It is suitable for the Erotic and Comic sentiments.
32. This style was created by the Lord Viṣṇu when he assumed the form of a beautiful woman to delude the Asuras.

33. It should be performed by women who are beautiful and skilled in the arts.
34. It has four limbs: Narma (pleasantry), Narma-sphañja (budding pleasantry), Narma-sphoṭa (bursting pleasantry), and Narma-garbha (concealed pleasantry).
35. **Narma** is of three kinds: based on love, based on humor, and a mixture of both.
36. It should be free from any vulgarity.
37. **Narma-sphañja**: The first meeting of lovers, full of joy and tender emotions.
38. **Narma-sphoṭa**: The partial revelation of the sentiment of love.
39. **Narma-garbha**: The hero acts with a hidden purpose in his amorous pursuits.
40. These are the four limbs of the graceful Kaiśikī style.
41. Now, the **Ārabhaṭī** style. It is characterized by forceful and energetic actions.
42. It is suitable for the Furious and Terrible sentiments.
43. It features deception, magic, and combat.
44. The characters are bold, arrogant, and deceitful.
45. It has four limbs: Saṃkṣiptaka (condensed), Avapāta (tumult), Vastūtthāpana (raising the plot), and Sampheṭa (conflict).
46. **Saṃkṣiptaka**: A condensed plot, with the use of various stage properties like models and puppets.
47. **Avapāta**: A scene of hurry, confusion, and excitement, with many characters entering and exiting.

48. **Vastūtthāpana**: Raising the plot by means of some magical or wonderful event.
49. **Sampheṭa**: A tumultuous fight between enraged persons.
50. These are the four limbs of the energetic Ārabhaṭī style.
51. I have thus described the four styles with their sixteen limbs.
52. The Nāṭaka and the Prakaraṇa should have all the four styles.
53. The Ḍima and the Samavakāra should be devoid of the Kaiśikī style.
54. The Vyāyoga and the Īhāmṛga should also be devoid of the Kaiśikī style.
55. The Prahasana, the Vīthī, the Bhāṇa, and the Aṅka are dominated by the Bhāratī style.
56. The director should use the styles in a way that is appropriate to the sentiment and the plot.
57. The styles are the soul of the drama. They give it life and beauty.
58. A play without the proper styles is like a body without life.
59. I shall now give some more details about the thirteen limbs of the Vīthī.
60. They are: Udghātyaka, Avalagita, Prapañca, Trigata, Chala, Vākkelī, Adhibala, Gaṇḍa, Avasyandita, Nālikā, Asatpralāpa, Vyāhāra, and Mṛdava.
61. **Udghātyaka**: An obscure statement which is later clarified by another.

62. **Avalagita**: When an action is transferred from one thing to another.
63. **Prapañca**: A comic dialogue of mutual praise, which is not true.
64. **Trigata**: A dialogue between three persons, where the meaning is understood by all, though it may be expressed in a subtle way.
65. **Chala**: Deceiving someone with words that have a double meaning.
66. **Vākkelī**: A witty repartee in a dialogue.
67. **Adhibala**: Overpowering an opponent in an argument.
68. **Gaṇḍa**: An unexpected and irrelevant remark.
69. **Avasyandita**: Interpreting a statement in a way different from the intention of the speaker.
70. **Nālikā**: A riddle or an enigmatic saying.
71. **Asatpralāpa**: An incoherent or nonsensical speech.
72. **Vyāhāra**: A dialogue of conciliation and quarrel.
73. **Mṛdava**: The turning of a fault into a merit, or a merit into a fault.
74. These are the thirteen limbs of the Vīthī, which belongs to the Bhāratī style.
75. Now, I shall describe the two types of Prahasana in more detail.
76. The 'pure' Prahasana features characters like a Brahmin, a sage, or an ascetic, who are shown in a comic light.
77. The 'mixed' Prahasana features low characters like servants, courtesans, and eunuchs.

78. The purpose of the Prahasana is to create laughter and to satirize the follies of society.
79. The humor should be gentle and refined, not coarse or vulgar.
80. It should be a source of innocent amusement for the audience.
81. I have now explained the styles and their limbs in great detail.
82. I shall now speak about the 'limbs' of the Erotic sentiment, as expressed in the Kaiśikī style.
83. They are of three kinds: of the body, of the costume, and of the speech.
84. The 'limbs' of the body are the graceful movements and gestures of the actors.
85. The 'limbs' of the costume are the beautiful dresses, ornaments, and garlands.
86. The 'limbs' of the speech are the sweet and melodious words of love.
87. The Kaiśikī style is the most suitable for the representation of the Erotic sentiment.
88. It creates an atmosphere of beauty, grace, and romance.
89. Now, a few more words about the Sāttvatī style.
90. It is called 'Sāttvatī' because it arises from the quality of *sattva*.
91. *Sattva* is a state of mind that is free from sorrow and full of joy and courage.
92. The Sāttvatī style is therefore full of energy, enthusiasm, and determination.

93. It is the style of heroes and warriors.
94. It is the style of those who are ready to sacrifice their lives for the sake of righteousness.
95. Now, about the Ārabhaṭī style.
96. It is called 'Ārabhaṭī' because it is full of 'ārabhaṭa' or violent activity.
97. It is the style of demons, monsters, and other evil beings.
98. It is also the style of those who are driven by anger, jealousy, and hatred.
99. It is full of conflict, deceit, and destruction.
100. The director should be careful in the use of this style, as it can easily become excessive and grotesque.
101. It should be used only where it is absolutely necessary for the plot.
102. The four styles are the four pillars on which the edifice of the drama is built.
103. They are the four colors with which the poet paints the picture of human life.
104. They are the four streams that flow from the ocean of the Vedas and nourish the garden of drama.
105. A good play should be a harmonious blend of all the four styles.
106. The styles should be mixed in the right proportion, according to the theme and the sentiment of the play.
107. A play that is dominated by a single style will be monotonous.
108. A play that has a skillful combination of all the styles will be a rich and varied work of art.

109. It will appeal to all kinds of audiences, from the learned to the common man.
110. It will be a source of both entertainment and enlightenment.
111. I have now told you everything about the styles.
112. This knowledge is the secret of the dramatic art.
113. A playwright who has mastered this knowledge can create a drama that will be immortal.
114. And an actor who has mastered this knowledge can bring that drama to life on the stage.
115. Now, what is the origin of the word *vṛtti*?
116. It comes from the root *vṛt*, which means 'to exist' or 'to function'.
117. The styles are called *vṛttis* because they are the different ways in which the drama 'functions' or 'exists'.
118. They are the modes of its being, the forms of its expression.
119. They are the very essence of the dramatic art.
120. Without them, there can be no drama.
121. I have now completed my exposition of the styles.
122. I hope that this knowledge will be of great use to you.
123. May you use it to create beautiful and meaningful plays.
124. May your plays bring joy and wisdom to the world.
125. May the art of drama flourish forever.
126. Thus the twentieth chapter of the Nāṭyaśāstra is concluded.

Chapter 21: Costume and Make-up (Āhārya Abhinaya)

1. I have explained the styles (*vṛttis*). Now I shall describe the rules of costume and make-up (*āhārya abhinaya*).
2. Costume and make-up are of four kinds: Pusta (model work), Alaṅkāra (decoration), Aṅgaracanā (painting of the limbs), and Sañjīva (living creatures).
3. **Pusta** is the model work of hills, chariots, palaces, shields, armor, and other such objects made of light wood, cloth, or leather.
4. It is of three kinds: Sandhima (joined), Vyājima (mechanical), and Ceṣṭima (movable).
5. **Alaṅkāra** is the decoration of the body with garlands, ornaments, and various kinds of costumes.
6. It is of four kinds: Āvedhya (to be pierced, like earrings), Bandhanīya (to be tied, like girdles), Kṣepya (to be put on, like anklets), and Āropya (to be worn, like necklaces).
7. **Aṅgaracanā** is the painting of the face and the body with different colors to represent different characters and their moods.
8. **Sañjīva** is the entry of living creatures like snakes, birds, and animals on the stage.
9. Now I shall describe the costumes and make-up for different characters, beginning with the gods.
10. The gods should have a radiant and superhuman appearance. Their costumes should be bright and beautiful, not soiled.
11. The color of the gods should be represented as follows: Brahmā should be golden, Viṣṇu dark blue like a cloud, and Śiva white like the moon.

12. The Sun should be coppery red, the Moon golden, and the planets of their respective colors.
13. The Yakṣas, Gandharvas, and Apsarasas should be of a fair complexion. The Rākṣasas and Dānavas should be dark.
14. The sages and ascetics should have matted hair and wear clothes of bark or deer-skin.
15. The kings should wear splendid crowns, royal robes, and precious ornaments.
16. The ministers and priests should wear white clothes and simple ornaments.
17. The warriors should wear armor and carry weapons.
18. The merchants and common people should wear costumes appropriate to their profession and region.
19. The women should be adorned with beautiful costumes, ornaments, and hairstyles.
20. The queen should wear a magnificent dress and precious jewels.
21. The courtesan should be dressed in a charming and seductive manner.
22. The ascetic woman should wear simple clothes and have her hair matted.
23. The costumes should be in accordance with the age, status, and region of the character.
24. Now, the ornaments. They are of four kinds, as I have already mentioned.
25. **Āvedhya**: Earrings (kuṇḍala), and other ornaments for the ear.

26. **Bandhanīya**: Girdles (mekhalā) for the waist, armlets (aṅgada) for the upper arm.
27. **Kṣepya**: Anklets (nūpura) for the feet, bracelets (valaya) for the wrists.
28. **Āropya**: Necklaces (hāra), and other ornaments for the neck.
29. The ornaments for men and women are different.
30. Men wear crowns, earrings, necklaces, armlets, bracelets, and girdles.
31. Women wear a crest-jewel (śikhāmaṇi), earrings, necklaces, armlets, bracelets, girdles, and anklets.
32. The ornaments should be made of gold, silver, pearls, and precious stones.
33. But on the stage, they can be made of lighter materials like lac, mica, and colored foil.
34. The ornaments should not be too heavy, as they may hinder the movements of the actor.
35. Now, the painting of the limbs.
36. The color of the face and the body should be appropriate to the character.
37. I have already mentioned the colors of the gods. Now for the humans.
38. The people of the north are generally fair. The people of the east are dark. The people of the south are of a mixed complexion.
39. The color of a character can also change with his mood.
40. For example, in anger, the face becomes red. In sorrow, it becomes pale. In fear, it becomes dark.

41. The actor should use different colors to represent these changes.
42. The colors are prepared from various minerals and vegetable substances.
43. The primary colors are white, red, yellow, and black.
44. By mixing these, other colors can be created.
45. For example, white and yellow make a fair complexion. Black and blue make a dark complexion.
46. The colors should be applied skillfully to create a natural and expressive look.
47. The eyebrows, the eyes, and the lips should be painted with special care.
48. The eyebrows can be made to look arched, knitted, or raised.
49. The eyes can be made to look large, small, or slanted.
50. The lips can be made to look thin, thick, or curved.
51. The painting of the face can transform the actor into the character he is playing.
52. Now, the different kinds of beards and mustaches.
53. They are of four kinds: white, black, variegated, and shaven.
54. The sages and old men have white beards. The young men have black beards.
55. The celestial beings and kings may have variegated beards.
56. The ascetics and monks are clean-shaven.
57. The beards can be made of hair, thread, or other materials.
58. Now, the different kinds of hairstyles.

59. The gods and kings have elaborate crowns and headdresses.
60. The sages have matted hair tied up in a knot.
61. The young men have curly hair.
62. The women have long hair, which can be braided or arranged in a bun.
63. The hairstyle should be in accordance with the character's age, status, and region.
64. Now, the different kinds of costumes.
65. The costumes are of three kinds: white, colored, and variegated.
66. The ascetics and priests wear white clothes.
67. The kings and nobles wear colored clothes of silk and brocade.
68. The common people wear simple clothes of cotton.
69. The costumes of men and women are different.
70. Men wear a lower garment (dhoti) and an upper garment (uttarīya).
71. Women wear a sari and a bodice (cholī).
72. The style of wearing the clothes varies from region to region.
73. The costumes should be designed in a way that allows the actor to move freely.
74. They should also be appropriate to the time and the season of the play.
75. Now, the use of weapons.
76. The weapons used on the stage should be made of light materials like wood or bamboo.

77. They should be decorated to look like real weapons.
78. The actor should be trained in the art of handling the weapons.
79. The fight scenes should be choreographed carefully to avoid any accidents.
80. Now, the model work (*pusta*).
81. The mountains, the palaces, the chariots, and other such objects should be made of light materials.
82. They should be painted and decorated to look realistic.
83. They can be made in such a way that they can be easily assembled and dismantled.
84. Mechanical devices can be used to create special effects, such as a flying chariot or a moving mountain.
85. The model work adds a visual dimension to the play and makes it more spectacular.
86. I have thus described the four kinds of costume and make-up.
87. The director should pay great attention to this aspect of the production.
88. The costume and make-up help to create the illusion of reality on the stage.
89. They help the actor to get into the character and the audience to believe in the story.
90. A play with good costumes and make-up is a feast for the eyes.
91. It transports the audience to a different world, a world of beauty and imagination.

92. I shall now give some more details about the painting of the face.
93. There are four primary colors: white, red, yellow, and black.
94. By mixing them, two at a time, we get various secondary colors.
95. White and yellow give a pale color (pāṇḍu).
96. White and red give a pink color (padma).
97. Yellow and red give an orange color (gaura).
98. Black and red give a purple color (rakta-śyāma).
99. Yellow and blue (from indigo) give a green color (harita).
100. By mixing three or four colors, we can get an infinite variety of shades.
101. The colors should be applied with a fine brush.
102. The actor should first apply a base color to his face.
103. Then he should draw the eyebrows, the eyes, and the lips.
104. He should use shading to create a three-dimensional effect.
105. He should also paint the decorative marks (*tilaka*) on the forehead, which are specific to each character.
106. The painting of the face is a very subtle art.
107. It requires a steady hand and a good sense of color.
108. An actor who can do his own make-up is a great asset to the troupe.
109. Now, the different kinds of crowns.
110. The crown of Indra is called Kirīṭa.
111. The crown of the kings is called Mukuṭa.
112. The minor gods and princes wear smaller crowns called Śekhara.

113. The crowns are decorated with jewels and pearls.
114. On the stage, they are made of light materials and decorated with imitation jewels.
115. Now, the different kinds of costumes for women.
116. The women of the north wear trousers (salwar) and a shirt (kameez).
117. The women of the south wear a sari.
118. The women of the east and the west have their own distinctive styles of dress.
119. The courtesans wear a dress that is transparent and revealing.
120. The ascetic women wear clothes of bark or coarse cotton.
121. The costumes of women should be designed to enhance their beauty and grace.
122. They should also be appropriate to their age and social status.
123. Now, the different kinds of ornaments for women.
124. For the head: Śikhāmaṇi, Cūḍāmaṇi, and other hair ornaments.
125. For the forehead: Tilaka, and other decorative marks.
126. For the ears: Kuṇḍala, Tāṭaṅka, and other earrings.
127. For the nose: Nāsāmaṇi, a pearl or a jewel.
128. For the neck: Hāra (necklace), Graiveyaka (collar).
129. For the arms: Aṅgada (armlet), Keyūra (bracelet).
130. For the wrists: Valaya (bangle).
131. For the fingers: Aṅgulīyaka (ring).
132. For the waist: Mekhalā (girdle), Kāñcī (a girdle with bells).

133. For the ankles: Nūpura (anklet), Mañjīra (an anklet with small bells).
134. For the toes: Pādāṅgulīyaka (toe-ring).
135. These are some of the ornaments worn by women.
136. The choice of ornaments depends on the occasion and the social status of the woman.
137. A married woman wears a sacred thread (maṅgala-sūtra) around her neck.
138. A widow does not wear any ornaments.
139. The ornaments add to the charm and beauty of the women.
140. They also have a symbolic meaning.
141. For example, the girdle with bells is a symbol of a married woman.
142. The costume and make-up should be in harmony with the other aspects of the performance.
143. The color of the costume should match the color of the set.
144. The style of the costume should be in keeping with the style of the play.
145. The costume and make-up should be a visual expression of the inner reality of the play.
146. It should help to create the right atmosphere and to evoke the right sentiment.
147. A good costume designer is a great asset to a dramatic production.
148. He should have a deep knowledge of the art and history of costume.
149. He should also have a good sense of color and design.

150. He should work in close collaboration with the director and the actors.
151. Together, they can create a visual spectacle that will enchant the audience.
152. I have now told you everything about the costume and make-up.
153. This is a very important aspect of the dramatic art.
154. Do not neglect it.
155. I shall now give a summary of the four kinds of Āhārya Abhinaya.
156. **Pusta**: Model work of mountains, chariots, etc.
157. **Alaṅkāra**: Decoration with garlands, ornaments, and costumes.
158. **Aṅgaracanā**: Painting of the face and the body.
159. **Sañjīva**: The use of living creatures.
160. These four should be used with skill and imagination to create a beautiful and convincing performance.
161. Now, a few more words about the different types of characters.
162. The gods are of three kinds: celestial, atmospheric, and terrestrial.
163. The celestial gods are the Sun, the Moon, and the stars.
164. The atmospheric gods are Indra, Vāyu, and the Maruts.
165. The terrestrial gods are Agni, Soma, and the rivers.
166. The Asuras, the Dānavas, and the Rākṣasas are the enemies of the gods.
167. They are powerful and deceitful.

168. The Yakṣas, the Gandharvas, and the Apsarasas are the celestial musicians and dancers.
169. The Nāgas are the serpent-gods who live in the nether world.
170. The Piśācas and the Bhūtas are the evil spirits.
171. The sages are of three kinds: Devarṣi (divine sage), Brahmarṣi (Brahmin sage), and Rājarṣi (royal sage).
172. The humans are of four castes: Brāhmaṇa, Kṣatriya, Vaiśya, and Śūdra.
173. The Brahmins are the priests and the scholars.
174. The Kṣatriyas are the warriors and the rulers.
175. The Vaiśyas are the merchants and the farmers.
176. The Śūdras are the artisans and the laborers.
177. There are also the outcastes, who are outside the four-caste system.
178. The costumes and make-up of all these characters should be in accordance with their nature and status.
179. For example, a god should look divine and majestic.
180. A demon should look fierce and terrible.
181. A sage should look serene and venerable.
182. A king should look royal and magnificent.
183. A Brahmin should look simple and dignified.
184. A common man should look ordinary and realistic.
185. The costume and make-up should help the audience to identify the characters easily.
186. It should also help them to understand their personality and their role in the play.

187. Now, I shall speak about the representation of different ages.
188. A child can be represented by a small actor, or by using a puppet.
189. A young man should have a bright and energetic look.
190. An old man should have a wrinkled face, a stooping posture, and a trembling voice.
191. The age can be shown by the color of the hair, the wrinkles on the face, and the gait of the actor.
192. Now, the representation of different mental states.
193. A person in love should have a bright and cheerful look.
194. A person in sorrow should have a pale and dejected look.
195. A person in anger should have a red and fierce look.
196. A person in fear should have a dark and terrified look.
197. These mental states can be shown by the color of the face, the expression of the eyes, and the movements of the eyebrows.
198. I have now given you a complete account of the costume and make-up.
199. This is a very important branch of the dramatic art.
200. It is a visual language that speaks directly to the heart.
201. A good performance is one in which all the four kinds of acting—Gestural, Vocal, Costume, and Psychological—are perfectly blended.
202. They are like the four wheels of a chariot. If any one of them is weak, the chariot cannot move.
203. Therefore, the director should pay equal attention to all the four aspects of the performance.
204. He should be a master of all the four arts.

205. Only then can he create a drama that is a true work of art.
206. A drama that is a source of joy, wisdom, and beauty.
207. A drama that is a worthy offering to the gods and a precious gift to humanity.
208. I shall now conclude this chapter with a summary of the main points.
209. Costume and make-up is of four kinds: Pusta, Alaṅkāra, Aṅgaracanā, and Sañjīva.
210. The costumes should be appropriate to the character's age, status, and region.
211. The ornaments are of four kinds: Āvedhya, Bandhanīya, Kṣepya, and Āropya.
212. The painting of the limbs is done with four primary colors and their mixtures.
213. The beards, the hairstyles, and the weapons should be made of light materials.
214. The model work should be used to create spectacular effects.
215. The costume and make-up should be in harmony with the other aspects of the performance.
216. It should help to create the illusion of reality and to evoke the right sentiment.
217. It is an essential component of the total theatrical experience.
218. Do not underestimate its importance.
219. Study this art with care and practice it with devotion.
220. And you will be able to create a magic world on the stage.

221. Thus the twenty-first chapter of the Nāṭyaśāstra is concluded.

Chapter 22: Psychological Acting (Sāttvika Abhinaya)

1. I have explained the styles (*vṛttis*). Now I shall describe the characteristics of Psychological Acting (*sāttvika abhinaya*).
2. The sages asked, "O venerable one, what is this *sattva* that you speak of? Is it a part of the body, or is it something else?"
3. Bharata replied, "Listen, O Brahmins. *Sattva* is a quality of the mind. It is a state of mental concentration and emotional intensity."
4. When the mind is completely absorbed in an emotion, it gives rise to certain physical manifestations. This is called *sattva*.
5. The acting that represents these physical manifestations is called Psychological Acting.
6. It is the most difficult of all the four kinds of acting, as it requires the actor to feel the emotion in his own heart.
7. Without *sattva*, the acting is lifeless and mechanical. It is like a body without a soul.
8. The eight manifestations of *sattva* are: Paralysis (*stambha*), Perspiration (*sveda*), Horripilation (*romāñca*), Change of voice (*svarabheda*), Trembling (*vepathu*), Change of color (*vaivarṇya*), Tears (*aśru*), and Fainting (*pralaya*).
9. **Paralysis** is a state of being motionless, caused by extreme joy, fear, wonder, or sorrow.
10. **Perspiration** is caused by joy, fear, anger, shame, or fatigue.

11. **Horripilation** (goosebumps) is caused by wonder, joy, fear, or cold.
12. **Change of voice** is caused by joy, sorrow, fear, or anger. The voice may become choked or broken.
13. **Trembling** is caused by joy, fear, anger, or old age.
14. **Change of color** is caused by joy, sorrow, fear, or anger. The face may become red, pale, or dark.
15. **Tears** are caused by joy, sorrow, or anger.
16. **Fainting** is a loss of consciousness, caused by extreme joy, sorrow, fear, or injury.
17. These eight are the Sāttvika Bhāvas. They should be represented by the actor with great skill and subtlety.
18. They should arise from the inner feeling of the actor, not from mere external imitation.
19. Now I shall describe the different kinds of heroines (*nāyikās*) and their emotional states.
20. The heroine can be of eight types, based on her condition in relation to her lover.
21. They are: Svādhīnabhartṛkā, Vāsakasajjā, Virahotkaṇṭhitā, Vipralabdhā, Khaṇḍitā, Kalahāntaritā, Proṣitabhartṛkā, and Abhisārikā.
22. **Svādhīnabhartṛkā**: One who has her husband under her control. She is happy and proud of her good fortune.
23. **Vāsakasajjā**: One who dresses herself up and waits for her lover to come to her house.
24. **Virahotkaṇṭhitā**: One who is distressed by the separation from her lover who has not come at the appointed time.

25. **Vipralabdhā**: One who is deceived by her lover who has not kept his promise to meet her.
26. **Khaṇḍitā**: One who is angry with her lover who has come to her in the morning with signs of having spent the night with another woman.
27. **Kalahāntaritā**: One who has quarreled with her lover and is now repentant.
28. **Proṣitabhartṛkā**: One whose husband has gone on a long journey.
29. **Abhisārikā**: One who goes to meet her lover, casting aside all shame and fear.
30. These are the eight types of heroines. An actress should be able to portray all these different states with skill and sensitivity.
31. Now, I shall describe the different graces (*alaṅkāras*) of women, which are the natural expressions of their youth and love.
32. They are of three kinds: of the body, of the mind, and of the nature.
33. The graces of the body are three: Bhāva (feeling), Hāva (amorous gesture), and Helā (passion).
34. **Bhāva**: The first awakening of love in a young girl's heart.
35. **Hāva**: A more developed stage of love, with graceful movements of the eyes and eyebrows.
36. **Helā**: A still more developed stage, with a clear expression of passion.
37. Now, the ten graces of the nature: Līlā (playfulness), Vilāsa (delight), Vicchitti (graceful negligence), Vibhrama

(confusion), Kilakiñcita (hysterical mood), Moṭṭāyita (manifestation of affection), Kuṭṭamita (pretended anger), Bibboka (affected indifference), Lalita (lolling), and Vihṛta (silent expression of love).

38. **Līlā**: Imitating the actions of the beloved.
39. **Vilāsa**: A graceful and amorous change in the gait, glance, and speech.
40. **Vicchitti**: A charming negligence in dress and ornaments.
41. **Vibhrama**: A confusion caused by love and haste, in which a woman puts on her ornaments in the wrong places.
42. **Kilakiñcita**: A mixture of laughter, tears, joy, and anger.
43. **Moṭṭāyita**: Showing affection for the absent lover by talking about him.
44. **Kuṭṭamita**: Pretending to be angry when the lover touches her.
45. **Bibboka**: Affected indifference or pride, out of love.
46. **Lalita**: A graceful and delicate movement of the limbs.
47. **Vihṛta**: Not speaking out of shyness, even when one wants to.
48. These are the ten natural graces of women.
49. Now, the twelve graces of the mind, which are expressed by both men and women.
50. They are: Śobhā (beauty), Kānti (charm), Dīpti (radiance), Mādhurya (sweetness), Prāgalbhya (boldness), Audārya (magnanimity), and Dhairya (courage).
51. And also: Līlā (sportiveness), Vilāsa (amorousness), Vicchitti (negligence), and Vibhrama (confusion), which are common to both men and women.

52. I have already explained the last four. Now I shall explain the first seven.
53. **Śobhā**: The beauty that arises from youth, grace, and passion.
54. **Kānti**: The charm that is heightened by love.
55. **Dīpti**: The radiance that shines forth from perfect beauty.
56. **Mādhurya**: The sweetness and grace in all the actions.
57. **Prāgalbhya**: The boldness and confidence in the presence of the beloved.
58. **Audārya**: The magnanimity and courtesy even in anger.
59. **Dhairya**: The courage and composure even in a state of anxiety.
60. These are the graces of the mind. An actor and an actress should represent them with skill.
61. Now, I shall describe the different ways of representing the Erotic sentiment.
62. The Erotic sentiment is of two kinds: in union (*sambhoga*) and in separation (*vipralambha*).
63. Union is the state of being together. Separation is the state of being apart.
64. There are many varieties of union, such as the first meeting, the union after a quarrel, and so on.
65. There are also many varieties of separation, such as separation due to a journey, a curse, or a quarrel.
66. The actor and the actress should represent all these different shades of the Erotic sentiment.
67. They should use the appropriate gestures, glances, and vocal modulations.

68. The representation of the Erotic sentiment requires great delicacy and refinement.
69. It should be suggestive and not explicit. It should be graceful and not vulgar.
70. I shall now give some more details about the different kinds of women.
71. Women can be of four types, based on their nature: Padminī, Citriṇī, Śaṅkhinī, and Hastinī.
72. The **Padminī** is the most excellent type. She is beautiful, gentle, and virtuous.
73. The **Citriṇī** is artistic and talented. She is fond of music and dance.
74. The **Śaṅkhinī** is passionate and hot-tempered.
75. The **Hastinī** is coarse and vulgar.
76. The heroine of a play should generally be a Padminī or a Citriṇī.
77. Now, the different kinds of men, based on their nature.
78. They are also of four types: Śaśa (hare), Mṛga (deer), Vṛṣabha (bull), and Aśva (horse).
79. The **Śaśa** is gentle and timid.
80. The **Mṛga** is quick and fickle.
81. The **Vṛṣabha** is strong and passionate.
82. The **Aśva** is powerful and impetuous.
83. The hero of a play should generally be a Vṛṣabha or an Aśva.
84. The poet should create a hero and a heroine who are well-matched in their nature and qualities.

85. This will make their love story more beautiful and convincing.
86. Now, I shall speak about the different kinds of love.
87. Love can be of three kinds: based on righteousness (*dharma*), based on wealth (*artha*), and based on desire (*kāma*).
88. Love based on righteousness is the love between a husband and a wife.
89. Love based on wealth is the love of a courtesan for a rich man.
90. Love based on desire is the passionate love that disregards all social conventions.
91. All these three kinds of love can be represented in a drama.
92. But the love based on righteousness is the highest and the most noble.
93. I have now explained the various aspects of the Erotic sentiment.
94. I shall now speak about the representation of the other sentiments.
95. The **Comic** sentiment should be represented with laughter, smiles, and humorous gestures.
96. The **Pathetic** sentiment should be represented with tears, lamentations, and gestures of sorrow.
97. The **Furious** sentiment should be represented with red eyes, knitted eyebrows, and a harsh voice.
98. The **Heroic** sentiment should be represented with a firm and dignified posture, and a resonant voice.

99. The **Terrible** sentiment should be represented with trembling, horripilation, and a frightened look.
100. The **Odious** sentiment should be represented with a wrinkled nose, a disgusted look, and spitting.
101. The **Marvelous** sentiment should be represented with wide-open eyes, a look of wonder, and words of praise.
102. I have already described the Determinants, the Consequents, and the Transitory States of all these sentiments in the sixth chapter.
103. The actor should represent them with the appropriate Sāttvika Bhāvas.
104. For example, in the Heroic sentiment, he should show courage and determination, which are Sāttvika qualities.
105. In the Terrible sentiment, he should show fear and paralysis.
106. In the Pathetic, he should shed tears.
107. The Sāttvika acting is the very life of the drama.
108. It is what makes the performance convincing and moving.
109. It is what creates the experience of Rasa in the hearts of the audience.
110. An actor who has mastered the Sāttvika acting can cast a spell on the audience.
111. He can make them forget that they are in a theatre.
112. He can make them feel that they are witnessing a real event.
113. Such is the power of this divine art.
114. Now, a few words about the representation of dreams.

115. A dream should be represented by the actor speaking in a sleepy voice, with his eyes half-closed.
116. He can also use gestures to show that he is dreaming.
117. Now, the representation of death.
118. Death should not be shown on the stage. It should be reported by another character.
119. But the act of dying can be shown.
120. It should be represented with gasping, trembling, and a final collapse.
121. The actor should be careful not to make the scene too gruesome or realistic.
122. It should be stylized and suggestive.
123. Now, the representation of different kinds of animals.
124. The actor can imitate the gait and the sounds of the animals.
125. For example, he can walk on all fours to represent a quadruped.
126. He can flap his arms to represent a bird.
127. He can make a hissing sound to represent a snake.
128. This should be done in a stylized and artistic manner.
129. The purpose is not to create a perfect illusion of an animal, but to suggest its presence.
130. I have now described the Psychological Acting in all its aspects.
131. It is a very subtle and profound art.
132. It is the art of revealing the inner world of the characters through the external means of the body and the voice.
133. It is the art of making the invisible visible.

134. The actor who has mastered this art is a true creator.
135. He is a magician who can conjure up a whole world of emotions on the stage.
136. I shall now speak about the different kinds of women in relation to their lovers.
137. A woman can be of three types: Mugdhā (innocent), Madhyā (adolescent), and Pragalbhā (mature).
138. The **Mugdhā** is a young girl who is new to love. She is shy, timid, and innocent.
139. The **Madhyā** is an adolescent who has some experience of love. She is both shy and bold.
140. The **Pragalbhā** is a mature woman who is an expert in the art of love. She is confident and bold.
141. The actress should portray these three types with the appropriate nuances of behavior and expression.
142. Now, the different kinds of love-making.
143. The love-making should be suggested through graceful and romantic gestures.
144. There should be no vulgarity or obscenity on the stage.
145. The kissing should be suggested by the actor bringing his face close to the actress's face.
146. The embrace should be suggested by the actors putting their arms around each other.
147. The sexual act should never be shown on the stage. It should be left to the imagination of the audience.
148. The drama should be a refined and aesthetic experience.
149. It should elevate the mind, not debase it.

150. I have now given you all the necessary instructions for the representation of the Erotic sentiment.
151. Follow these instructions, and you will be able to create a performance that is both beautiful and chaste.
152. Now, a final word on the importance of *sattva*.
153. *Sattva* is the source of all the Sāttvika Bhāvas.
154. It is the inner power that enables the actor to identify himself with the character.
155. An actor who is devoid of *sattva* can only imitate the external gestures.
156. He cannot convey the inner feeling.
157. Therefore, an actor should cultivate *sattva* through concentration and meditation.
158. He should purify his mind and his heart.
159. He should be a person of good character and high ideals.
160. Only then can he become a worthy vessel for the divine art of drama.
161. I shall now summarize the main points of this chapter.
162. *Sattva* is a quality of the mind.
163. The eight Sāttvika Bhāvas are the external manifestations of *sattva*.
164. The eight types of heroines represent the different states of love.
165. The twenty-two graces are the natural expressions of youth and love.
166. The Erotic sentiment is of two kinds: union and separation.
167. Its representation should be graceful and suggestive.

168. The other sentiments should be represented with the appropriate Sāttvika Bhāvas.
169. Dreams and death should be represented in a stylized manner.
170. Animals should be suggested through imitation.
171. The women can be of three types: Mugdhā, Madhyā, and Pragalbhā.
172. Love-making should be suggested, not shown.
173. *Sattva* is the essence of psychological acting.
174. An actor should cultivate *sattva* to become a true artist.
175. I shall now give some more details about the representation of different emotions.
176. Joy can be shown by a bright face, smiling eyes, and a cheerful voice.
177. Sorrow can be shown by a pale face, tearful eyes, and a sad voice.
178. Anger can be shown by a red face, glaring eyes, and a harsh voice.
179. Fear can be shown by a dark face, trembling eyes, and a shaky voice.
180. These are the primary colors of the emotional spectrum.
181. The actor can create many other shades of emotion by mixing these primary colors.
182. For example, jealousy is a mixture of anger and sorrow.
183. Pity is a mixture of sorrow and love.
184. The actor should have a deep understanding of human psychology.

185. He should know how the different emotions are born and how they are expressed.
186. This knowledge will help him to create a rich and nuanced portrayal of the characters.
187. Now, the representation of different physical states.
188. Sickness can be shown by a pale face, a weak voice, and a languid body.
189. Intoxication can be shown by an unsteady gait, a slurred speech, and a confused mind.
190. Sleep can be shown by a relaxed body, closed eyes, and deep breathing.
191. The actor should represent these physical states in a convincing manner.
192. But he should not overdo it.
193. The representation should always be artistic and not merely realistic.
194. Now, the representation of different kinds of madness.
195. Madness can be caused by love, grief, or some other mental shock.
196. The madman can be shown laughing and weeping at the same time.
197. He can be shown talking to imaginary persons.
198. He can be shown behaving in a strange and irrational manner.
199. The representation of madness requires great skill and imagination.
200. The actor should be careful not to make it a caricature.

201. He should try to evoke a sense of pity for the madman, not ridicule.
202. I have now covered all the important aspects of Psychological Acting.
203. It is a vast and complex subject.
204. I have only given you a brief outline of it.
205. But I hope that this outline will be a useful guide for you.
206. I hope that it will inspire you to explore this art more deeply.
207. And I hope that it will help you to become great actors.
208. Actors who can touch the hearts of the audience.
209. Actors who can reveal the infinite beauty and mystery of the human soul.
210. Now, let us consider the question of empathy.
211. How does the audience experience the emotions of the characters?
212. It is through the process of empathy or identification.
213. The spectator identifies himself with the hero or the heroine.
214. He feels their joys and sorrows as his own.
215. This is possible because the emotions represented on the stage are universal human emotions.
216. They are the Sthāyibhāvas that are present in the heart of every human being.
217. The drama only serves to awaken these dormant emotions.
218. When the spectator witnesses the representation of a Sthāyibhāva, it is transformed into a Rasa in his heart.

219. This experience of Rasa is a unique kind of aesthetic delight.
220. It is a state of pure joy and enlightenment.
221. It is the ultimate goal of the dramatic art.
222. And it is achieved through the skillful use of all the four kinds of acting.
223. But the Sāttvika acting is the most important of them all.
224. For it is the Sāttvika acting that creates the emotional connection between the stage and the audience.
225. It is the Sāttvika acting that bridges the gap between the actor and the spectator.
226. It is the Sāttvika acting that transforms the theatrical performance into a spiritual experience.
227. Therefore, I say to you again: cultivate *sattva*.
228. Let your acting be an expression of your soul.
229. Let your art be a service to humanity.
230. Let your stage be a temple of beauty and truth.
231. Thus the twenty-second chapter of the Nāṭyaśāstra is concluded.
232. I shall now speak about the different kinds of representation.
233. The representation can be of two kinds: internal and external.
234. The internal representation is the feeling of the emotion in the actor's own heart.
235. The external representation is the expression of that emotion through the body and the voice.

236. The internal representation is the cause. The external representation is the effect.
237. A good actor should have both.
238. He should be able to feel the emotion deeply and to express it effectively.
239. The Sāttvika acting is the bridge between the internal and the external.
240. It is the process by which the inner feeling is transformed into an outward expression.
241. Now, what is the source of the Sāttvika Bhāvas?
242. They arise from the very core of our being.
243. They are the involuntary expressions of our deepest emotions.
244. They cannot be controlled or faked.
245. They are the authentic signs of a genuine emotional experience.
246. That is why they are so powerful.
247. They have the power to move the hearts of the audience.
248. They have the power to create the magic of the theatre.
249. I have now said everything that needs to be said on this subject.
250. Let us now move on to the next topic.
251. But before we do so, let me remind you of the importance of practice.
252. The knowledge of the rules is not enough.
253. You must practice the art of acting daily.
254. You must exercise your body, your voice, and your mind.

255. You must strive for perfection in every gesture, every word, and every emotion.
256. Only then will you become a true artist.
257. An artist who can bring joy and beauty into the lives of others.
258. An artist who can make the world a better place.
259. I have now concluded my discourse on Psychological Acting.
260. May this knowledge be a light unto your path.
261. May it guide you to the glorious heights of artistic achievement.
262. Now, I shall answer any questions that you may have.
263. The sages said, "O venerable one, you have explained the subject so clearly that we have no more questions."
264. "We are filled with a deep sense of gratitude and admiration for your profound wisdom."
265. "We shall treasure this knowledge in our hearts and practice it with devotion."
266. "By your grace, we have now understood the true meaning and purpose of the dramatic art."
267. "It is not a mere entertainment. It is a sacred ritual, a path to self-realization."
268. Having said this, the sages bowed to Bharata with great reverence.
269. And Bharata, pleased with their devotion, blessed them and gave them leave to depart.
270. He then turned to his own sons and said, "My dear sons, I have taught you the entire science of drama."

271. "I have given you a precious treasure. Guard it well."
272. "And use it for the good of humanity."
273. "Let the art of drama be a beacon of light in this world of darkness."
274. "Let it be a source of joy, peace, and enlightenment for all beings."
275. Having said this, the great sage Bharata became silent.
276. And his sons, with tears of joy in their eyes, bowed to him and promised to follow his instructions.
277. And they went forth into the world and spread the divine art of drama far and wide.
278. And by the grace of Bharata, the art of drama has flourished on this earth for thousands of years.
279. And it will continue to flourish for all time to come.
280. For it is an art that is rooted in the eternal truths of the human heart.
281. It is an art that speaks to the soul of man.
282. It is an art that is a gift of the gods to humanity.
283. Now, let us consider the different types of heroines in more detail.
284. The heroine can be of a noble family (*kulajā*), a courtesan (*gaṇikā*), or a divine lady (*devāṅganā*).
285. A heroine of a noble family is chaste, modest, and devoted to her husband.
286. A courtesan is beautiful, accomplished in the arts, and skilled in the art of love.
287. A divine lady is a celestial nymph or the wife of a god.

288. The actress should portray these different types of heroines with the appropriate costumes, make-up, and behavior.
289. Now, the different kinds of companions of the heroine.
290. The heroine is usually accompanied by a female friend (*sakhī*), a female attendant (*dāsī*), or a female ascetic (*parivrājikā*).
291. The female friend is of the same age and status as the heroine. She is her confidante and her helper in her love-affairs.
292. The female attendant is a servant who is devoted to the heroine.
293. The female ascetic is a wise and experienced woman who gives advice to the heroine.
294. These companions play an important role in the development of the plot.
295. They act as messengers, counselors, and mediators between the hero and the heroine.
296. The actress who plays the role of a companion should be skilled in acting and conversation.
297. She should be able to support the main actress without overshadowing her.
298. Now, the different kinds of messengers.
299. The messenger can be a man or a woman.
300. A male messenger can be a servant, a jester, or a minister.
301. A female messenger can be a friend, an attendant, or an ascetic.
302. The messenger should be intelligent, eloquent, and loyal.
303. He or she should be able to deliver the message accurately and effectively.

304. The role of the messenger is very important in a play, especially in a love story.
305. I have now given you a complete account of the different types of characters that you will find in a drama.
306. A good play should have a variety of characters, each with his or her own distinct personality.
307. This will make the play more interesting and life-like.
308. I shall now say a few words about the different kinds of dramatic speech.
309. The speech can be in prose or in verse.
310. The prose is used for ordinary conversation.
311. The verse is used for expressing heightened emotions and sublime thoughts.
312. The language of the play can be Sanskrit or Prakrit.
313. I have already explained the rules for the use of these languages.
314. The speech should be natural, graceful, and expressive.
315. It should be in harmony with the character, the situation, and the sentiment.
316. The actor should deliver his lines with the proper intonation, rhythm, and pauses.
317. He should not just speak the words. He should make them sing.
318. I have now covered all the main aspects of the dramatic art.
319. I have spoken about the four kinds of acting, the ten types of plays, the structure of the plot, the sentiments, the emotional

states, the styles, the costumes and make-up, the use of languages, and the different types of characters.

320. I have given you a complete system of dramaturgy.
321. This system is based on the eternal principles of beauty and truth.
322. It is a system that has been tested and perfected over thousands of years.
323. If you follow this system with faith and devotion, you will be able to create a drama that is a true work of art.
324. A drama that is a source of joy and inspiration for all.
325. A drama that is a worthy offering at the feet of the divine.
326. I have now come to the end of my discourse.
327. I have taught you everything that I have learned from the great god Brahmā.
328. I have given you the key to the kingdom of the theatre.
329. Now it is up to you to open the door and enter.
330. May you be successful in your endeavors.
331. May you become shining stars in the firmament of the dramatic art.
332. May your names be remembered forever.

Chapter 23: The Art of the Courtesan (Vaiśikopacāraḥ)

1. I have explained the psychological acting. Now I shall speak about the external conduct of men and the behavior of courtesans.
2. The sages asked, "O venerable one, why is this topic of courtesans being discussed in a treatise on drama?"

3. Bharata replied, "The drama is a representation of the entire world, with all its characters and situations. Therefore, the behavior of courtesans, who are a part of society, must also be described."
4. "Moreover, the Erotic sentiment, which is an important part of drama, is often associated with courtesans. Therefore, it is necessary to understand their art."
5. A courtesan should be beautiful, accomplished in the arts, and skilled in the art of love.
6. She should be well-versed in the sixty-four arts, such as singing, dancing, painting, and poetry.
7. She should be intelligent, witty, and a good conversationalist.
8. She should know how to dress attractively and to use perfumes and ornaments.
9. She should be able to please her lover with her beauty, her art, and her conversation.
10. She should also be a good judge of men. She should know whom to accept and whom to reject.
11. She should not be greedy for money, but she should know how to acquire it with skill and grace.
12. She should be loyal to her lover as long as he is devoted to her.
13. But if he is unfaithful or miserly, she has the right to leave him.
14. A courtesan has her own code of conduct, which is different from that of a married woman.
15. She is a free woman, and she has the right to choose her own lovers.

16. Now I shall describe the different kinds of men who visit a courtesan.
17. They can be classified into three types: the best (*uttama*), the middling (*madhyama*), and the lowest (*adhama*).
18. The **best** type is a man who is rich, generous, handsome, and accomplished in the arts. He is a true connoisseur of love.
19. The **middling** type is a man who has some of these qualities, but not all.
20. The **lowest** type is a man who is poor, miserly, ugly, and ignorant. He is not a suitable lover for a courtesan.
21. A courtesan should try to attract a man of the best type.
22. She should use all her charms and skills to win his heart.
23. Once she has won him, she should try to keep him devoted to her.
24. She should be a loving companion, a witty friend, and an exciting lover.
25. Now, the different ways of attracting a man.
26. A courtesan can attract a man through her beauty, her accomplishments, or her cleverness.
27. She can display her beauty by dressing up attractively and by her graceful movements.
28. She can display her accomplishments by singing, dancing, or playing a musical instrument.
29. She can display her cleverness by her witty conversation and her knowledge of the arts and sciences.
30. She can also use the help of a female messenger (*dūtī*) to attract a man.

31. The messenger can be her friend, her attendant, or a female ascetic.
32. The messenger should be intelligent and eloquent. She should be able to praise the courtesan's qualities and to arouse the man's interest in her.
33. Now, the different stages of love.
34. The first stage is the awakening of love (*prema-aṅkura*).
35. The second stage is the growth of love (*prema-vṛddhi*).
36. The third stage is the consummation of love (*prema-sambhoga*).
37. The fourth stage is the experience of the different moods of love, such as jealousy (*māna*), longing (*viraha*), and reunion (*milana*).
38. The courtesan should be able to guide her lover through all these stages of love.
39. She should be a master of the art of love-making (*kāma-śāstra*).
40. She should know the different kinds of embraces, kisses, and sexual postures.
41. But she should always maintain an air of refinement and grace.
42. She should never be vulgar or obscene.
43. Now, the different ways of getting money from a lover.
44. A courtesan should not ask for money directly.
45. She should get it from her lover through subtle and clever means.
46. She can praise his generosity.

47. She can pretend to be in need of money for some pious or charitable purpose.
48. She can make him feel that he is her only support in the world.
49. A good courtesan can get a fortune from her lover without his even realizing it.
50. But she should not be too greedy.
51. Greed is a great enemy of love.
52. A courtesan who is too greedy will lose her lover.
53. Now, the different kinds of quarrels between a courtesan and her lover.
54. A quarrel can arise from jealousy, misunderstanding, or some other cause.
55. The courtesan should not prolong the quarrel.
56. She should try to make up with her lover as soon as possible.
57. She can do this by her sweet words, her tears, or her submissive behavior.
58. A little quarrel can sometimes add spice to a love-affair.
59. But a serious quarrel can destroy it.
60. Now, the different kinds of lovers to be avoided.
61. A courtesan should avoid a man who is poor, miserly, diseased, old, or impotent.
62. She should also avoid a man who is cruel, foolish, or unfaithful.
63. A man who is devoted to another woman is not a suitable lover for a courtesan.

64. A man who is a gambler, a drunkard, or a thief should also be avoided.
65. A courtesan should choose her lovers with care.
66. Her happiness and her prosperity depend on her choice.
67. Now, the different kinds of female friends of a courtesan.
68. The female friend can be her equal in beauty and accomplishments.
69. She can be her inferior.
70. Or she can be her superior.
71. The courtesan should be careful in her choice of friends.
72. A false friend can do her great harm.
73. A true friend can be a great help and support to her.
74. Now, the daily life of a courtesan.
75. A courtesan should wake up early in the morning.
76. She should take a bath and perform her morning prayers.
77. Then she should practice her arts, such as singing and dancing.
78. In the afternoon, she should rest and beautify herself.
79. In the evening, she should receive her lovers.
80. She should entertain them with her art and her conversation.
81. She should be a perfect hostess.
82. Her house should be clean, beautiful, and well-furnished.
83. It should have a garden with flowers and fountains.
84. It should have a music room with all kinds of musical instruments.
85. It should be a veritable paradise on earth.
86. A courtesan should be a patron of the arts.

87. She should honor the poets, the musicians, and the artists.
88. She should also be a charitable person.
89. She should help the poor and the needy.
90. A good courtesan is a jewel of the society.
91. She is a source of joy, beauty, and culture.
92. I have now described the art of the courtesan.
93. This knowledge is useful for both men and women.
94. It helps a man to understand the psychology of women.
95. And it helps a woman to become more charming and accomplished.
96. In a drama, the role of a courtesan should be played by an actress who is herself beautiful and accomplished.
97. She should be able to portray all the different moods and graces of a courtesan.
98. She should be able to sing, to dance, and to converse with wit and elegance.
99. A good actress in the role of a courtesan can steal the show.
100. She can win the hearts of the audience with her charm and her talent.
101. I shall now give some more details about the different kinds of men.
102. A man can be faithful (*anukūla*), unfaithful (*dakṣiṇa*), or deceitful (*śaṭha*).
103. The **faithful** man is devoted to a single woman.
104. The **unfaithful** man has many lovers, but he tries to please them all.

105. The **deceitful** man is cruel and treacherous. He deceives women and then deserts them.
106. The heroine of a play is generally in love with a faithful or an unfaithful man.
107. The deceitful man is generally the villain of the play.
108. The actor who plays the role of a hero should be handsome and charming.
109. He should be able to express the different shades of love with skill and sensitivity.
110. Now, the different kinds of messengers (*dūtas* and *dūtīs*).
111. The messenger can be a man or a woman.
112. The male messenger can be a servant, a jester, or a friend.
113. The female messenger can be a friend, an attendant, a neighbor, or a female ascetic.
114. The messenger should be intelligent, eloquent, and loyal.
115. He or she should be able to convey the message of love with tact and delicacy.
116. The role of the messenger is very important in a love story.
117. Now, the different ways of arranging a meeting between the lovers.
118. The meeting can take place in a garden, a temple, a friend's house, or a lonely place.
119. The meeting can be arranged by the lovers themselves, or by a messenger.
120. The first meeting of the lovers is a very delicate and beautiful scene.
121. It should be full of shyness, hesitation, and tender emotions.

122. The actors should portray this scene with great subtlety and grace.
123. I have now covered all the important aspects of the Erotic sentiment.
124. I shall now speak about the representation of women in general.
125. A woman's acting should be graceful and delicate.
126. She should not use violent or forceful gestures.
127. Her voice should be soft and melodious.
128. Her movements should be like a dance.
129. The actress who plays the role of a woman should have a beautiful and expressive face.
130. She should be able to convey the different emotions through her eyes and her smiles.
131. The art of female acting is a very subtle and refined art.
132. It requires a deep understanding of the female psychology.
133. Now, the different kinds of female characters.
134. Besides the heroine, there are many other female characters in a play.
135. For example, the mother, the sister, the daughter, the friend, the attendant, and the female ascetic.
136. Each of these characters should be portrayed with distinct and appropriate characteristics.
137. The actress should be able to play all these different roles with equal skill.
138. Now, a few words about the love of a man for a woman of a lower caste.
139. This kind of love is generally not the main theme of a play.

140. But it can be used as a subsidiary plot.
141. The poet should handle this theme with great care and delicacy.
142. He should not violate the rules of social propriety.
143. Now, the love of a woman for a man who is already married.
144. This is also a very delicate theme.
145. The woman is called a *parakīyā nāyikā*.
146. She can be a married woman or an unmarried girl.
147. Her love is a secret and forbidden love.
148. It is full of fear, anxiety, and guilt.
149. But it is also full of passion and romance.
150. The poet can create a very moving and beautiful story out of this theme.
151. But he should be careful not to glorify adultery.
152. The final message should be that of righteousness and social order.
153. I have now given you a complete account of the representation of love and women in drama.
154. This knowledge will be of great help to you in your work.
155. I shall now summarize the main points of this chapter.
156. The courtesan is an important character in drama.
157. She should be beautiful, accomplished, and skilled in the art of love.
158. There are different kinds of men who visit a courtesan.
159. There are different stages of love.
160. A courtesan should know how to get money from her lover without being greedy.

161. There are different kinds of lovers to be avoided.
162. The daily life of a courtesan is a life of art and beauty.
163. The role of a courtesan should be played by a skilled actress.
164. The men can be faithful, unfaithful, or deceitful.
165. The messengers play an important role in a love story.
166. The meeting of the lovers is a beautiful scene.
167. A woman's acting should be graceful and delicate.
168. There are different kinds of female characters.
169. The love for a woman of a lower caste or for a married woman is a delicate theme.
170. The poet should handle it with care.
171. I have now completed my exposition of the art of the courtesan and the representation of the Erotic sentiment.
172. In the next chapter, I shall speak about the different kinds of dramatic representation.
173. But before that, let me say a few words about the importance of the Erotic sentiment.
174. The Erotic sentiment is the king of all the sentiments.
175. It is the most beautiful and the most delightful of all.
176. It is the source of all the creative energy in the world.
177. It is the very essence of life itself.
178. Therefore, it has a special place in the art of drama.
179. A play that is devoid of the Erotic sentiment is like a garden without flowers.
180. It is dry and lifeless.
181. But the Erotic sentiment should be represented with taste and refinement.

182. It should not be allowed to degenerate into vulgarity.
183. The purpose of the drama is not to arouse the base passions of the audience.
184. It is to elevate their minds and to give them an experience of pure aesthetic delight.
185. The Erotic sentiment, when it is represented in a chaste and artistic manner, can be a source of great spiritual upliftment.
186. It can give us a glimpse of the divine love that is the ultimate reality of the universe.
187. Such is the power and the glory of the Erotic sentiment.
188. Let us now move on to the next chapter.
189. I hope that you have understood this chapter well.
190. I hope that it will help you to create and to appreciate the beauty of the Erotic sentiment in drama.
191. May your lives be filled with the sweetness and the joy of love.
192. Thus the twenty-third chapter of the Nāṭyaśāstra is concluded.

Chapter 24: General Acting (Sāmānyābhinaya)

1. I have explained the art of the courtesan (*vaiśika*). Now I shall describe the principles of General Acting (*sāmānyābhinaya*).
2. The acting that is common to both men and women, based on sentiments (*rasa*) and emotional states (*bhāva*), is called General Acting.
3. The acting related to the head, eyes, eyebrows, and other limbs, which I have already described, constitutes this General Acting.

4. Here, I shall speak again about the nuances of acting, with a particular focus on the Psychological (*sāttvika*) aspect.
5. The acting of a woman should be naturally graceful, delicate, and full of charm.
6. It should be predominantly based on the Kaiśikī (graceful) style.
7. A woman in a dramatic performance should generally avoid all violent and excessively forceful gestures.
8. Her movements should be gentle and flowing, like a creeper swaying in a gentle breeze.
9. Now, I shall describe the different natures of women as they should be portrayed.
10. They are of three types: divine (*divyā*), human (*mānuṣī*), and those of a mixed nature.
11. The divine women are the Apsarasas (celestial nymphs) and goddesses.
12. The human women are queens, courtesans, and women of noble families.
13. The mixed type includes the Nāga (serpent) women, Yakṣa women, and others.
14. An actress should portray these different types with the appropriate costumes, make-up, and demeanor.
15. Now, women can also be classified based on their family background.
16. They are of three types: of a noble family (*kulajā*), of a middling family, and of a low family.
17. The woman of a noble family is portrayed as modest, dignified, and virtuous.

18. The woman of a middling family is portrayed as clever and accomplished in the arts.
19. The woman of a low family is portrayed as coarse and unrefined.
20. The actress should represent these types with the appropriate speech, dialect, and manners.
21. Now, listen again to the classification of heroines (*nāyikās*) based on their relationship with the hero.
22. They are of three types: his own wife (*svīyā*), another's wife (*anyā*), and a courtesan (*sādhāraṇī*).
23. The **Svīyā** is chaste and devoted to her husband. She is further divided into three types based on her experience in love: Mugdhā, Madhyā, and Pragalbhā.
24. The **Mugdhā** is young, innocent, and new to love. She is shy and timid in her amorous expressions.
25. The **Madhyā** is in the prime of her youth, having some experience in love. She is both shy and bold.
26. The **Pragalbhā** is a mature woman, confident and an expert in the art of love.
27. The **Anyā** or **Parakīyā** is another man's wife. Her love is depicted as secret and forbidden.
28. The **Sādhāraṇī** is a courtesan, accomplished in the arts and available to men for a price.
29. An actress playing a heroine must have a deep understanding of these different types.
30. Now, listen again to the different emotional states of a woman in love.

31. I have already described the eight types of heroines based on these states.
32. I shall now give more details about their representation through General Acting.
33. The **Vāsakasajjā** should be shown beautifully dressed, adorning her chamber, and eagerly awaiting her lover's arrival.
34. The **Virahotkaṇṭhitā** should be portrayed as sad, anxious, and distressed, looking out for her lover who is late.
35. The **Svādhīnabhartṛkā** should be depicted as happy, proud, and playful, enjoying the company of her devoted husband.
36. The **Kalahāntaritā** should be shown as repentant and burning with grief after having quarreled with and driven away her lover.
37. The **Khaṇḍitā** should be portrayed as angry, jealous, and breathing heavily, rebuking her unfaithful lover who shows signs of having been with another woman.
38. The **Vipralabdhā** should be depicted as dejected, disappointed, and full of despair, having been deceived by her lover who failed to keep their rendezvous.
39. The **Proṣitabhartṛkā** should be shown as languid, sorrowful, and neglecting her appearance, with her hair in a single braid, as her husband is away on a long journey.
40. The **Abhisārikā** should be portrayed as bold and fearless, casting aside all shame, and going out in the dark to meet her lover.

41. An actress must use appropriate gestures, facial expressions, and costumes to portray these different states convincingly.
42. Now, I shall describe again the twenty graces of women, which are the ornaments of their youth and love.
43. Ten are considered natural (*sahaja*), and ten are acquired through effort (*ayatnaja*).
44. The three fundamental graces of the body are: Bhāva (nascent emotion), Hāva (amorous gestures), and Helā (passionate display).
45. The ten natural graces are: Līlā (playfulness), Vilāsa (delight), Vicchitti (graceful negligence), Vibhrama (confusion), Kilakiñcita (hysterical mood), Moṭṭāyita (manifestation of affection), Kuṭṭamita (pretended anger), Bibboka (affected indifference), Lalita (lolling grace), and Vihṛta (silent expression of love).
46. The seven graces acquired through effort, which adorn both men and women, are: Śobhā (beauty), Kānti (charm), Dīpti (radiance), Mādhurya (sweetness), Prāgalbhya (boldness), Audārya (magnanimity), and Dhairya (courage).
47. These graces are the very jewels of a woman's character, making her more attractive and charming.
48. An actress must cultivate these graces to effectively portray the role of a heroine.
49. Now, regarding the different kinds of pride or anger (*māna*) in a woman.

50. Pride is of three kinds: caused by love (*praṇaya-māna*), caused by jealousy (*īrṣyā-māna*), and caused by a sense of honor (*gaurava-māna*).
51. **Praṇaya-māna** is a playful anger, a mock-quarrel born out of excessive love and intimacy.
52. **Īrṣyā-māna** is a serious anger, arising from the lover's real or suspected infidelity.
53. **Gaurava-māna** is a dignified anger, stemming from a slight to one's honor or self-respect.
54. The actress must represent these different kinds of pride with appropriate and nuanced expressions.
55. Now, the different ways of appeasing an angry woman.
56. A man can appease his beloved by using four methods: sweet words (*sāma*), giving gifts (*dāna*), falling at her feet (*praṇāma*), and creating a diversion (*bheda*).
57. He can also use indifference (*upekṣā*) as a final strategy when others fail.
58. The actor playing the hero should be skilled in these arts of appeasement.
59. Now, I will describe the different kinds of men as lovers.
60. They are of four types: Anukūla (faithful), Dakṣiṇa (impartial), Śaṭha (deceitful), and Dhṛṣṭa (shameless).
61. The **Anukūla** is devoted to a single woman and is faithful to her.
62. The **Dakṣiṇa** is in love with one woman but is kind and courteous to other women as well.
63. The **Śaṭha** is secretly unfaithful and speaks sweet words but has a cruel heart.

64. The **Dhṛṣṭa** is openly unfaithful, shows no shame for his misdeeds, and even bears the marks of his infidelity proudly.
65. An actor must portray these different types of men with the appropriate nuances in his behavior.
66. Now, regarding the companions of the hero in his amorous adventures.
67. They are the jester (*vidūṣaka*), the clever rogue (*viṭa*), and the servant (*ceṭa*).
68. The **Vidūṣaka** is a comic character, often a Brahmin, who helps the hero in his love affairs through his humorous and often bumbling efforts.
69. The **Viṭa** is a cultured man-about-town, an expert in the art of love, who advises the hero.
70. The **Ceṭa** is a loyal servant who carries messages and performs errands for the hero.
71. These characters add humor, variety, and worldly wisdom to the play.
72. I have now described the different types of heroes, heroines, and their companions.
73. I shall now speak about the representation of the different seasons on the stage.
74. The seasons have a profound influence on the emotions of lovers and should be represented.
75. The spring is the season of love, joy, and the blossoming of nature.
76. The summer is a time of languor, heat, and thirst.
77. The rainy season is a time of deep longing and intense emotion, especially for separated lovers.

78. The autumn is a time of clear skies, beauty, and festive fulfillment.
79. The winter is a time of cold, intimacy, and indoor comforts.
80. An actor must represent the effects of the seasons on the characters through his acting.
81. For example, in spring, he should show joy, playfulness, and excitement.
82. In the rainy season, a separated lover should show longing, sadness, and anxiety.
83. The seasons can be suggested on stage through costumes, flowers, specific songs, and the description of nature.
84. Now, the representation of the different times of the day.
85. The morning should be represented as a time of freshness, activity, and new beginnings.
86. The noon as a time of intense heat, rest, and quietness.
87. The evening as a time of romance, beauty, and the return home.
88. The night as a time of love, mystery, and sleep.
89. The time of day can be suggested by the lighting, the sounds of birds or insects, and the specific actions of the characters.
90. I have now described the principles of General Acting in all its aspects.
91. It is the art of representing universal human emotions in a stylized and beautiful manner.
92. It is the art of creating a world of illusion on the stage through shared conventions.

93. A world that is more potent and emotionally resonant than reality itself.
94. A world that transports the audience to a state of aesthetic delight, which is *Rasa*.
95. I shall now give some additional instructions for the actress.
96. An actress should be young, beautiful, and graceful.
97. She should be highly skilled in singing, dancing, and playing musical instruments.
98. She should possess a sweet and melodious voice.
99. She should have large, expressive eyes and a highly mobile face.
100. She should be able to portray all the different emotions with great subtlety and profound depth.
101. She should be the perfect embodiment of feminine charm, grace, and artistry.
102. Now, regarding the different types of love.
103. Love can be manifest (*prakāśa*) or unmanifest (*aprakāśa*).
104. Manifest love is that which is openly expressed through words and gestures.
105. Unmanifest love is that which is hidden in the heart and revealed only through subtle signs.
106. An actress must be able to portray both these kinds of love with equal skill.
107. Now, the different signs of love in a woman.
108. A woman in love reveals her feelings through her sidelong glances, her gentle smiles, and her involuntary blushes.
109. She speaks about her beloved constantly with her friends.

110. She feels immense joy when she hears his name, and deep sorrow when she hears of his misfortune.
111. She tries to find excuses to be in the places where he is likely to be seen.
112. These are some of the signs of love. The actress must represent them with a natural and spontaneous grace.
113. I have now completed my detailed exposition of General Acting.
114. Thus the twenty-fourth chapter of the Nāṭyaśāstra is concluded.
115. I shall now speak of the thirty-six characteristics (*lakṣaṇas*) of poetic composition once again in this context.
116. A drama should be adorned with these characteristics to make it charming. They are like ornaments to a beautiful body.
117. The first is **Bhūṣaṇa** (Ornamentation): The excellence of a composition arising from the use of many figures of speech and qualities.
118. **Akṣara-saṃhati** (Compactness of syllables): A composition with a pleasing combination of euphonic syllables.
119. **Śobhā** (Brilliance): The beauty of a composition arising from the depiction of various sentiments.
120. **Abhimāna** (Self-assertion): The expression of one's own greatness or superiority.
121. **Guṇa-kīrtana** (Praise of merit): Describing the virtues of others.
122. **Protsāhana** (Encouragement): Inspiring someone to action through encouraging words.

123. **Udāharaṇa** (Example): Citing an example to support a statement.
124. **Nirukta** (Etymology): Explaining the meaning of a word through its derivation.
125. **Guṇānuvāda** (Restatement of merit): Mentioning the merits of something that is already known to be meritorious.
126. **Atiśaya** (Excellence): Describing something as being extraordinarily great or wonderful.
127. **Hetu** (Reason): Giving a reason for a statement or an action.
128. **Sārūpya** (Analogy): Describing something by comparing it to something similar.
129. **Mithyādhyavasita** (Misconception): A statement that is apparently false, but has a deeper, true meaning.
130. **Siddhi** (Success): The attainment of a desired object.
131. **Padoccaya** (Collection of words): The use of a series of synonymous words to describe something.
132. **Bhrama** (Error): A mistake or a delusion.
133. **Dṛṣṭānta** (Illustration): Clarifying a meaning by means of an illustration.
134. **Tulya-tarka** (Analogy): An argument based on similarity.
135. **Pada-caya** (Accumulation of feet): Using a series of adjectives to qualify a noun.
136. **Upapatti** (Proof): Establishing something by means of reasoning.
137. **Vicāra** (Deliberation): A discussion or a deliberation on a particular subject.
138. **Viparyaya** (Contrary): The opposite of what is expected.

139. **Bhraṃśa** (Deviation): A deviation from the main subject.
140. **Anunaya** (Conciliation): Appeasing someone with sweet words.
141. **Mālā** (Garland): A series of descriptions or comparisons, one linked to another.
142. **Dākṣiṇya** (Courtesy): Courteous and pleasing behavior.
143. **Garhaṇa** (Censure): Reproaching or censuring someone.
144. **Arthāpatti** (Presumption): An inference drawn from a circumstance.
145. **Prasiddhi** (Fame): The quality of being well-known or famous.
146. **Pṛcchā** (Query): Asking a question.
147. **Sādharmya** (Similarity of nature): A comparison based on a common nature or property.
148. **Kṣobha** (Agitation): A state of mental disturbance.
149. **Guṇātiguṇa** (Excellence of merit): Describing a merit as being exceptionally great.
150. **Leśa** (Hint): A subtle hint or a suggestion.
151. These are the thirty-six characteristics of a good dramatic composition.
152. A playwright should try to incorporate them in his work to make it more effective and beautiful.
153. I shall now give some more details about the acting of women.
154. A young woman should be portrayed with bashfulness and innocence. Her movements should be gentle and her speech soft.

155. A woman in her prime should be portrayed with confidence and grace. Her movements should be alluring and her speech witty.
156. An old woman should be portrayed with a stooping posture, a trembling voice, and a slow gait.
157. A queen should be portrayed with dignity and majesty.
158. A courtesan should be portrayed with charm and coquetry.
159. An ascetic woman should be portrayed with serenity and piety.
160. The actress should vary her acting according to the age, status, and character of the woman she is playing.
161. Now, the representation of the different states of the body.
162. Health should be shown by a bright face, a firm gait, and a clear voice.
163. Sickness should be shown by a pale face, a weak voice, and a languid body.
164. Hunger should be shown by a depressed belly, a dry mouth, and a feeble voice.
165. Thirst should be shown by a parched tongue, a gasping breath, and a longing for water.
166. Intoxication should be shown by an unsteady gait, a slurred speech, and rolling eyes.
167. Sleep should be shown by a relaxed body, closed eyes, and deep and regular breathing.
168. The actor should represent these states in a realistic but stylized manner.
169. Now, the representation of the different kinds of gaits.

170. I have already described the gaits for different characters in a previous chapter.
171. Here, I shall add a few more points.
172. The gait of a person in a hurry should be quick and agitated.
173. The gait of a person in sorrow should be slow and heavy.
174. The gait of a person in joy should be light and springy.
175. The gait of a person in thought should be slow and measured.
176. The gait should always be in harmony with the emotional state of the character.
177. Now, the representation of the different kinds of seating postures.
178. A king should sit on a throne in a majestic posture.
179. A sage should sit on a deer-skin in a meditative posture.
180. A lover should sit close to his beloved in a relaxed and intimate posture.
181. A person in sorrow should sit on the ground in a dejected posture.
182. The seating posture should be appropriate to the character and the situation.
183. Now, the representation of the different kinds of glances.
184. I have already described the thirty-six kinds of glances in the eighth chapter.
185. Here, I shall only say that the eyes are the most expressive part of the face.
186. They can convey all the different emotions with great subtlety and power.

187. The actor should master the art of using his eyes.
188. He should be able to speak with his eyes.
189. I have now covered all the important aspects of General Acting.
190. I shall now speak about the special acting (*viśeṣābhinaya*), which is related to the specific characters and situations of a particular play.
191. The special acting is based on the general acting, but it goes beyond it.
192. It is the creative contribution of the actor.
193. It is the spark of genius that makes a performance unforgettable.
194. A good actor is not a mere puppet who follows the rules of the book.
195. He is a creative artist who brings his own imagination and experience to his role.
196. He makes the character his own.
197. He gives him a life and a soul.
198. This is the ultimate goal of the art of acting.
199. I shall now describe the different kinds of dramatic representation.
200. I have already mentioned the two modes: Realistic (*lokadharmi*) and Conventional (*nāṭyadharmi*).
201. The Realistic mode is based on the imitation of the real world.
202. The Conventional mode is based on the conventions of the stage.
203. The drama is a mixture of both.

204. I shall now give some more examples of the Conventional mode.
205. The use of a monologue to reveal the inner thoughts of a character is a convention.
206. The use of an aside to speak to another character without being heard by others is a convention.
207. The use of a single actor to play multiple roles is a convention.
208. The use of a circular movement (*parikramana*) to indicate a change of place is a convention.
209. The use of gestures to represent mountains, rivers, and chariots is a convention.
210. The use of different zones on the stage to represent different locations is a convention.
211. These conventions are the language of the theatre.
212. They are understood and accepted by the audience.
213. They help to create a world of illusion on the stage.
214. I have now explained the principles of General Acting in great detail.
215. I hope that this knowledge will be of great help to you.
216. I hope that it will enable you to create a drama that is a true work of art.
217. A drama that is a source of joy, beauty, and wisdom.
218. I shall now speak about the four kinds of heroes.
219. I have already mentioned them, but I shall now give some more details.

220. The **Dhirodatta** hero is brave, noble, serious, and self-controlled. He is a great soul who is not easily swayed by emotions.
221. The **Dhīralalita** hero is brave, but playful and fond of the arts. He is free from anxiety and is always happy.
222. The **Dhīrapraśānta** hero is brave, but calm and composed. He is generally a Brahmin or a minister.
223. The **Dhīroddhata** hero is brave, but arrogant, deceitful, and full of pride and jealousy.
224. The actor should portray these four types of heroes with the appropriate qualities of voice, gait, and gesture.
225. Now, the four kinds of jesters (*vidūṣakas*).
226. They are of four types, based on their appearance and behavior.
227. There is the ascetic jester, the Brahmin jester, the royal jester, and the common jester.
228. The jester is a comic character who provides relief in a serious play.
229. He is a friend and a confidant of the hero.
230. He is generally a glutton and a coward.
231. His main function is to create laughter.
232. The actor who plays the role of a jester should be an expert in comic acting.
233. He should have a good sense of humor and a witty tongue.
234. I have now described the different types of heroes and jesters.
235. I shall now speak about the different kinds of villains (*pratināyakas*).

236. The villain is the opponent of the hero.
237. He can be of the same type as the hero, or of a different type.
238. For example, if the hero is a Dhirodatta, the villain can also be a Dhirodatta, or he can be a Dhīroddhata.
239. The conflict between the hero and the villain is the main theme of many plays.
240. The villain should be a powerful and formidable character.
241. He should be a worthy opponent for the hero.
242. This will make the conflict more interesting and exciting.
243. The actor who plays the role of a villain should be able to portray the negative emotions of anger, jealousy, and hatred with great power.
244. I have now described all the important types of characters.
245. I shall now speak about the representation of emotions (*bhāvas*).
246. I have already described the eight Sthāyibhāvas, the thirty-three Vyabhicāribhāvas, and the eight Sāttvika Bhāvas.
247. Here, I shall only say that the representation of the emotions is the very heart of the acting.
248. The actor should be able to express all the different emotions with truth and conviction.
249. He should be able to make the audience feel what the character is feeling.
250. This is the secret of great acting.
251. Now, a few words about the representation of children.
252. The role of a child can be played by a child actor.

253. Or it can be played by an adult actor who can imitate the voice and the movements of a child.
254. The acting of a child should be simple, natural, and innocent.
255. Now, the representation of old age.
256. Old age should be shown by a stooping posture, a trembling voice, a slow gait, and a wrinkled face.
257. The actor should be careful not to make the representation a caricature.
258. He should try to evoke a sense of respect and sympathy for the old character.
259. I have now covered all the important aspects of General Acting.
260. I shall now conclude this chapter with a few general remarks.
261. The art of acting is a very difficult art.
262. It requires a combination of many qualities: a good physique, a good voice, a good memory, a good imagination, and a deep understanding of human nature.
263. It also requires years of hard work and dedication.
264. But it is also a very rewarding art.
265. It can bring fame, fortune, and the love of the people.
266. It can also be a path to spiritual realization.
267. For the actor who has completely identified himself with his role transcends his own self.
268. He becomes a channel for the divine power of creation.
269. He becomes a co-creator with God.
270. Such is the high ideal of the art of acting.

271. May you all strive to achieve this ideal.
272. May your art be a source of joy and enlightenment for all beings.
273. I shall now describe the different kinds of dramatic speech.
274. I have already mentioned the four kinds: self-narration, general speech, speech not to be heard, and speech heard by a specific person.
275. Now, I shall give some more details.
276. **Self-narration** (*ātmagata*) or monologue is of two kinds: revealing one's own secret, and reflecting on the words of another.
277. **General speech** (*sarvaprakāśa*) is the normal dialogue between the characters.
278. **Speech not to be heard** (*aniyata*) or aside is of two kinds: speaking to oneself, and speaking to another.
279. **Speech heard by a specific person** (*janāntika*) is a private conversation between two characters on the stage, which is not heard by the others.
280. The actor should use the appropriate gestures and vocal modulations for these different kinds of speech.
281. For example, in a monologue, he should look thoughtful and speak in a low voice.
282. In an aside, he should turn away from the other characters.
283. In a private conversation, he should use the Tripatāka hand gesture to create a sense of privacy.
284. I have now explained the different kinds of dramatic speech.

285. I shall now speak about the different kinds of dramatic characters.
286. I have already classified them as superior, middling, and inferior.
287. Now, I shall give some more details.
288. The superior characters are the gods, the kings, and the sages.
289. The middling characters are the ministers, the army chiefs, and the merchants.
290. The inferior characters are the servants, the jesters, and the common people.
291. The language, the costume, and the behavior of the characters should be in accordance with their status.
292. I have already explained the rules for this.
293. Now, I shall speak about the representation of nature.
294. The sun, the moon, the stars, the clouds, the wind, the rain, the mountains, the rivers, the trees, and the flowers can all be represented on the stage.
295. They can be represented through model work (*pusta*), or through gestures (*abhinaya*).
296. For example, the sun can be represented by a golden disc.
297. The moon can be represented by a silver disc.
298. The mountains can be represented by models made of wood or cloth.
299. The rivers can be represented by blue cloth.
300. Or they can be suggested through the acting of the characters.
301. For example, a character can look up to indicate the sun.

302. He can show a gesture of flowing to indicate a river.
303. The representation of nature adds beauty and atmosphere to the play.
304. It creates a suitable background for the human action.
305. I have now covered all the important aspects of dramatic representation.
306. I shall now conclude this chapter with a final prayer.
307. May the art of drama flourish on this earth.
308. May it bring joy and peace to all beings.
309. May it lead us from darkness to light, from ignorance to wisdom.
310. May it be a worthy offering to the divine.
311. I have now told you everything that you need to know about the art of acting.
312. I have given you a complete science of dramaturgy.
313. Now it is up to you to put this knowledge into practice.
314. Go and create beautiful and meaningful plays.
315. And fill the world with the light of your art.
316. May you be successful in your noble endeavor.
317. I shall now take leave of you.
318. But my blessings will always be with you.
319. Having said this, the great sage Bharata disappeared from their sight.
320. And the sages, filled with gratitude and inspiration, went forth to spread the art of drama in the world.
321. And ever since then, the art of drama has been a source of joy and enlightenment for humanity.
322. And it will continue to be so for all time to come.

323. For it is an art that is born of the divine.
324. It is an art that is a reflection of the eternal truths of the universe.
325. It is an art that is a celebration of life itself.
326. May we all be worthy of this great art.
327. May we all be blessed by its divine grace.
328. Thus the twenty-fourth chapter of the Nāṭyaśāstra is concluded.

Chapter 25: Representation of Different Characters (Citrapūrvābhinaya)

1. I have explained the principles of General Acting. Now I shall speak about the special characteristics of different types of characters.
2. The drama is a representation of the nature of the entire world, with all its different kinds of people.
3. Therefore, the actor should be able to portray all these different characters with their specific traits.
4. I shall now describe the characteristics of the jester (*vidūṣaka*), the chamberlain (*kañcukīya*), the ascetic (*tāpasa*), and other such characters.
5. The **jester** should be a dwarf, with projecting teeth, a hump on his back, and a bald head.
6. He should be a glutton, a coward, and a lover of quarrels.
7. He should wear strange and ill-fitting clothes.
8. His speech should be full of humor, wit, and grammatical errors.
9. He is a friend and a confidant of the hero, and his main function is to create laughter.

10. The **chamberlain** is an old Brahmin who is in charge of the royal harem.
11. He should be portrayed with a stooping posture, a trembling body, and a staff in his hand.
12. His voice should be slow and quavering. He should cough frequently.
13. He is a man of great wisdom and experience, and he is devoted to the king.
14. The **ascetic** should have matted hair, a long beard, and a body smeared with ashes.
15. He should wear clothes of bark or deer-skin.
16. He should carry a water-pot and a staff.
17. His speech should be calm and full of wisdom.
18. He should be portrayed as a man who has renounced the world and is engaged in spiritual practices.
19. Now, the different kinds of sages (*ṛṣis*).
20. The sages are the seers of the truth. They are endowed with supernatural powers.
21. They should be portrayed with a serene and majestic appearance.
22. Their costumes should be simple and white.
23. Now, the different kinds of ministers (*amātyas*).
24. The minister should be a man of great intelligence, learning, and political wisdom.
25. He should be calm, dignified, and well-dressed.
26. Now, the army chief (*senāpati*).
27. He should be a man of great courage and strength.
28. He should wear a warrior's dress and carry weapons.

29. His speech should be bold and commanding.
30. Now, the different kinds of servants (*ceṭas*).
31. The servants can be of different types, such as the doorkeeper, the messenger, and the personal attendant.
32. They should be portrayed with behavior and speech appropriate to their status.
33. They are generally loyal to their masters.
34. Now, the different kinds of eunuchs (*varṣavaras*).
35. The eunuchs are the guards of the royal harem.
36. They should be portrayed with a mixture of male and female characteristics.
37. Their speech and movements should be effeminate.
38. Now, the different kinds of dwarfs (*vāmanas*) and hunchbacks (*kubjas*).
39. They are generally employed as jesters or attendants in the royal court.
40. They should be portrayed with their physical deformities, but also with a sense of humor and wit.
41. Now, the different kinds of barbarians (*mlecchas*), such as the Śakas, the Yavanas, and the Pahlavas.
42. They should be portrayed with their specific costumes, hairstyles, and dialects.
43. Now, the different kinds of artisans (*śilpins*), such as the goldsmith, the blacksmith, and the weaver.
44. They should be portrayed with the tools of their trade and with behavior appropriate to their profession.
45. Now, the different kinds of animals.

46. The lion should be portrayed with a majestic gait and a loud roar.
47. The elephant should be portrayed with a slow and heavy gait.
48. The horse should be portrayed with a swift and graceful movement.
49. The snake should be portrayed with a serpentine movement of the body.
50. The bird should be portrayed with a flapping of the arms.
51. The actor should imitate the characteristic sounds and movements of the animals in a stylized manner.
52. I have now described the characteristics of the various male characters.
53. I shall now describe the characteristics of the various female characters.
54. The **queen** should be portrayed with dignity, grace, and beauty.
55. She should wear royal robes and precious ornaments.
56. The **courtesan** should be portrayed with charm, coquetry, and accomplishment in the arts.
57. She should wear a dress that is attractive and alluring.
58. The **female ascetic** should be portrayed with serenity, piety, and wisdom.
59. She should wear simple clothes and have her hair matted.
60. The **female attendant** should be portrayed as loyal and devoted to her mistress.
61. The **female doorkeeper** should be portrayed as alert and vigilant.

62. The **female artisan** should be portrayed with behavior appropriate to her profession.
63. The actress should be able to portray all these different types of female characters with the appropriate nuances of speech, gesture, and costume.
64. I have now given you a complete account of the representation of the different kinds of characters.
65. The success of a play depends to a large extent on the convincing portrayal of its characters.
66. The actor should not just play a role. He should become the character.
67. He should get into the skin of the character and think and feel like him.
68. This requires a deep understanding of human psychology and a great power of imagination.
69. An actor who can create living and breathing characters on the stage is a true artist.
70. He is a creator, a magician, a god.
71. I shall now conclude this chapter with a few general remarks.
72. The drama is a composite art. It is a fusion of poetry, music, dance, and acting.
73. All these arts should be blended together in a harmonious whole.
74. The performance should be a feast for the eyes, the ears, and the soul.
75. It should transport the audience to a world of beauty and wonder.

76. It should give them an experience of Rasa, which is the ultimate goal of all art.
77. I have now taught you the entire science of drama.
78. I have given you the key to a treasure-house of infinite delight.
79. Use this key with wisdom and devotion, and you will be able to unlock the gates of heaven.

Chapter 26 : Varied Representation (Citrābhinaya)

1. I have explained the principles of General Acting. Now I shall speak about the special characteristics of Varied Representation.
2. The representation of the sky, night, dawn, seasons, and other such intangible things through gestures is known as Varied Representation.
3. The sky should be represented by looking upwards with a raised head and the Patāka hand gesture.
4. The heavens should be indicated by raising the head and hands upwards in a gesture of wonder.
5. The earth should be represented by looking down and a downward gesture of the hand.
6. A direction should be indicated by extending the hand and looking in that direction.
7. A mountain should be represented by raising the hands high, standing on tiptoe, and looking up as if at a summit.
8. A forest should be indicated by showing many trees with the appropriate hand gestures and moving around.
9. A river should be represented by showing a flowing movement with the hands (Haṃsapakṣa hasta).

10. Water should be shown by the Caturasra hand gesture and a gesture of drinking or touching.
11. A lake full of lotuses should be indicated by the Alapadma and Padmakośa hand gestures.
12. A large body of water, like an ocean, should be shown with waving hand gestures and movements of the body.
13. The sun should be represented by looking up with the Alapadma hand gesture held above the head.
14. The moon should be represented by the Ardhacandra (half-moon) hand gesture.
15. The stars should be indicated by looking up with the Mukula (bud) hand gesture and gentle movements of the head.
16. The clouds should be shown by crossing the hands in Svastika and moving them in a flowing manner.
17. Lightning should be represented by a quick, flashing movement of the hand (Tripatāka) and a trembling of the body.
18. Thunder should be indicated by the Muṣṭi (fist) hand held to the ear and a startled reaction.
19. Rain should be shown by a downward flowing movement of the hands (Patāka).
20. A storm should be represented by agitated movements of the body, covering the face, and a staggering gait.
21. Darkness should be represented by covering the eyes with the hands and moving cautiously.
22. Light should be shown by a gesture of opening up and seeing clearly, with a bright expression.
23. The dawn should be indicated by showing the gesture of the sun rising and the lotuses blooming.

24. The twilight should be represented by a gesture of the sun setting and the world becoming calm.
25. The night should be indicated by showing the moon and the stars, and gestures of sleepiness.
26. A day should be shown by a gesture of brightness and activity.
27. Heat should be represented by showing fanning, wiping sweat, and a desire for shade.
28. Cold should be shown by shivering, embracing oneself, and chattering teeth.
29. The spring season should be represented by showing the blossoming of flowers, the joy of nature, and amorous gestures.
30. The summer season should be represented by showing the heat of the sun, fatigue, and the desire for water.
31. The rainy season should be represented by showing clouds, lightning, thunder, and the joy of the peacock.
32. The autumn season should be represented by showing the clear sky, the blooming of lotuses, and a sense of fulfillment.
33. The winter season should be represented by showing the cold wind, the enjoyment of fire, and the wearing of warm clothes.
34. The dewy season should be represented by showing the falling of dew and the feeling of cold.
35. The different times of the day, such as morning, noon, and evening, should be represented by appropriate actions.
36. Hunger should be shown by a depressed belly, a languid look, and a gesture of wanting food.

37. Thirst should be shown by a dry mouth, a lolling tongue, and a gesture of looking for water.
38. Sickness should be shown by a weak voice, a slow gait, and gestures of pain.
39. Old age should be shown by a stooping posture, a wrinkled face, a trembling body, and the use of a staff.
40. Youth should be shown by a proud gait, an energetic body, and a cheerful expression.
41. Childhood should be shown by playful and innocent actions, and a sweet, lisping speech.
42. A dead person should be represented by a motionless body, closed eyes, and a relaxed posture.
43. A sleeping person should be shown with closed eyes, deep and regular breathing, and a relaxed body.
44. A person in a swoon should be shown with a motionless body, a vacant look, and a slight trembling.
45. A person possessed by a spirit should be shown with wild and erratic movements, and a strange, unnatural voice.
46. A person in a dream should be shown speaking in a sleepy voice, with half-closed eyes.
47. A messenger should be shown with a quick gait and a look of urgency.
48. An ascetic should be shown with a calm and serene expression, and slow, measured movements.
49. A king should be shown with a majestic gait, a dignified posture, and a commanding voice.
50. A queen should be shown with grace, dignity, and beauty.

51. A minister should be shown with a thoughtful and serious expression.
52. A jester should be shown with comic gestures, a strange costume, and a humorous speech.
53. A courtesan should be shown with charm, coquetry, and accomplishment in the arts.
54. A servant should be shown with a humble and submissive posture.
55. The representation of these characters should be in accordance with the rules I have already laid down.
56. Now, the representation of different actions.
57. Reading a book should be shown by holding the hands as if holding a book and moving the eyes as if reading.
58. Writing a letter should be shown by a gesture of writing on a surface with a pen.
59. Playing a musical instrument, such as the Vīṇā, should be shown by the appropriate movements of the hands.
60. Painting a picture should be shown by a gesture of holding a brush and painting on a canvas.
61. Making a garland should be shown by the gesture of threading flowers.
62. Riding a horse should be shown by the Vaiśākha posture and a gesture of holding the reins.
63. Riding in a chariot should be shown by a gesture of holding the reins and the appropriate gait.
64. Riding on an elephant should be shown by the Maṇḍala posture and the Karihasta gesture.

65. Flying in the air should be shown by the aerial Cārīs and a gesture of flying.
66. Sailing in a boat should be shown by a gesture of rowing and a swaying movement of the body.
67. Climbing a hill or a tree should be shown by an upward movement of the body and a gesture of climbing.
68. Descending from a high place should be shown by a downward movement of the body.
69. Entering a house should be shown by a gesture of opening a door and entering.
70. Going out of a house should be shown by a gesture of exiting through a door.
71. Now, the representation of the different senses.
72. Seeing should be shown by looking at an object with the appropriate glance.
73. Hearing should be shown by turning the ear towards the source of the sound.
74. Smelling should be shown by a gesture of sniffing.
75. Tasting should be shown by a gesture of putting something in the mouth and showing a reaction.
76. Touching should be shown by a gesture of touching an object and showing a reaction.
77. Now, the representation of the different states of the mind.
78. Joy should be shown by a bright face, a smiling expression, and cheerful gestures.
79. Sorrow should be shown by a sad face, shedding tears, and gestures of grief.

80. Anger should be shown by a red face, knitted eyebrows, and threatening gestures.
81. Fear should be shown by a pale face, trembling, and a frightened look.
82. Wonder should be shown by wide-open eyes and a look of amazement.
83. Disgust should be shown by a wrinkled nose and a gesture of turning away.
84. Courage should be shown by a firm posture and a look of determination.
85. Shame should be shown by a bent head and a hidden face.
86. Pride should be shown by a raised head and a haughty look.
87. Jealousy should be shown by a look of suspicion and angry words.
88. Love should be shown by a gentle look, a sweet smile, and affectionate gestures.
89. These are some of the ways of representing the various intangible things.
90. A skilled actor can create a whole world on the stage with the help of his acting.
91. He can make the audience see what is not there.
92. He can make them feel what he is feeling.
93. This is the magic of the art of drama.
94. Now, I shall speak about the representation of a house.
95. The front of the stage represents the outside of the house.
96. The back of the stage represents the inside of the house.

97. The actor indicates his entry into the house by a circular movement and a gesture of opening a door.
98. The different rooms of the house can be indicated by moving to different parts of the stage.
99. For example, the right side can be the men's quarters, and the left side can be the women's quarters.
100. Now, the representation of a city.
101. A city can be represented by showing a character walking around the stage and looking at the different sights.
102. He can describe the temples, the palaces, the markets, and the gardens.
103. Now, the representation of a journey.
104. A long journey can be suggested by a character walking around the stage for some time.
105. The different places he passes through can be described by him.
106. The change of scenery can be indicated by a change in the music and the lighting.
107. Now, the representation of a battle.
108. A battle should be represented by the use of the Maṇḍalas and the energetic Cārīs.
109. The actors should use stylized weapons and fight in a dance-like manner.
110. The wounds and the death should be suggested through acting, not shown realistically.
111. I have now described the principles of Varied Representation.

112. This kind of acting adds a poetic and imaginative dimension to the drama.
113. It frees the drama from the limitations of the physical stage.
114. It allows the poet to create a world of his own, a world of fantasy and wonder.
115. A world that can transport the audience to a higher realm of experience.
116. Now, what about the representation of the gods?
117. The gods should be portrayed with a superhuman dignity and grace.
118. Their movements should be slow and majestic.
119. Their speech should be calm and resonant.
120. They should be shown as being free from all human frailties like anger, jealousy, and fear.
121. The actor who plays the role of a god should have a divine presence.
122. He should be able to create an aura of sanctity and power around him.
123. Now, the representation of the demons (*Asuras* and *Rākṣasas*).
124. The demons should be portrayed as powerful and arrogant.
125. Their movements should be forceful and energetic.
126. Their speech should be loud and harsh.
127. They should be shown as being driven by their evil passions.
128. The actor who plays the role of a demon should be able to portray the negative emotions with great intensity.

129. I have now given you a complete account of the art of Varied Representation.

Chapter 27: Success of the Performance (Siddhi Vyañjaka Adhyāya)

1. I have explained the various aspects of dramatic representation. Now I shall describe the characteristics of the success (*siddhi*) of a performance.
2. The success of a performance is of two kinds: divine (*daivikī*) and human (*mānuṣī*).
3. The divine success is that which is achieved without any great effort on the part of the performers, due to the grace of the gods.
4. The human success is that which is achieved through the skill and effort of the director, the actors, and the musicians.
5. The human success is indicated by the reactions of the audience. I shall now describe them.
6. The signs of success are smiles, laughter, words of praise, and horripilation (goosebumps) on the part of the spectators.
7. A slight smile, a gentle laugh, a loud laugh, and an excessive laugh are the different degrees of laughter.
8. The words of praise can be 'Excellent!' (*sādhu*), 'Wonderful!' (*aho*), 'Well done!' (*kaṣṭam* in surprise), and so on.
9. The spectators may also show their appreciation by giving gifts of money, bracelets, or clothes to the performers.
10. The success of a performance depends on the harmonious combination of all the four kinds of acting.

11. The success of the vocal acting is when the meaning is clearly conveyed and the recitation is melodious.
12. The success of the gestural acting is when the movements are graceful and expressive.
13. The success of the costume and make-up is when they are beautiful and appropriate to the characters.
14. The success of the psychological acting is when the actor is able to create an experience of Rasa in the hearts of the audience.
15. The audience is of three kinds: the best, the middling, and the lowest.
16. The best audience consists of people who are learned, sensitive, and impartial. They can appreciate the subtle beauties of the performance.
17. The middling audience consists of people who have some knowledge of the art, but are not experts. They enjoy the performance in a general way.
18. The lowest audience consists of people who are ignorant and uncultured. They are only interested in the story and the spectacle.
19. A good performance should be able to please all the three kinds of audiences.
20. It should have something for everyone: poetry for the learned, music and dance for the connoisseurs, and a good story for the common people.
21. Now, the different kinds of disturbances (*vighnas*) that can mar a performance.
22. They are of two kinds: caused by gods and caused by men.

23. The disturbances caused by gods are natural calamities like a storm, a fire, or an earthquake.
24. The disturbances caused by men are noise, quarrels, or interruptions from the audience.
25. The director should be prepared to deal with these disturbances.
26. He should perform the Pūrvaraṅga (preliminary rituals) with great care to propitiate the gods and to remove all obstacles.
27. He should also have a well-disciplined troupe and a well-managed theatre.
28. Now, the different kinds of spectators to be avoided.
29. A person who is envious, malicious, or a rival of the director should not be invited.
30. A person who is a fault-finder and who is always looking for defects should also be avoided.
31. A person who is accompanied by his rival, or who is sitting in a bad company, is also an undesirable spectator.
32. The success of a performance depends to a large extent on the quality of the audience.
33. A sympathetic and appreciative audience can inspire the actors to give their best.
34. A hostile and critical audience can demoralize them.
35. Now, the ideal spectator.
36. An ideal spectator is one who is pure in heart, free from prejudice, and endowed with a keen sense of beauty.
37. He should be well-versed in all the four kinds of acting.

38. He should be able to identify himself with the characters and to experience the different sentiments.
39. He should be generous in his praise and charitable in his criticism.
40. Such a spectator is a true connoisseur (*rasika*) of the dramatic art. He is a rare jewel.
41. Now, the jury of a dramatic competition.
42. The jury should consist of experts in the different branches of the dramatic art.
43. There should be an expert in acting, an expert in music, an expert in dance, an expert in prosody, an expert in painting, and an expert in the art of the courtesan.
44. There should also be a king or a nobleman as the chief judge.
45. The judges should be impartial and honest. They should give their verdict without fear or favor.
46. The competition should be held in a spirit of healthy rivalry.
47. Its purpose should be to promote the art of drama and to honor the best artists.
48. Now, the different kinds of success in relation to the sentiments.
49. The success of the Erotic sentiment is indicated by smiles and gentle laughter.
50. The success of the Comic sentiment is indicated by loud laughter.
51. The success of the Pathetic sentiment is indicated by tears and sighs.

52. The success of the Furious sentiment is indicated by a thrill of excitement.
53. The success of the Heroic sentiment is indicated by horripilation and words of praise.
54. The success of the Terrible sentiment is indicated by fear and trembling.
55. The success of the Odious sentiment is indicated by a turning away of the face and a wrinkling of the nose.
56. The success of the Marvelous sentiment is indicated by wide-open eyes and exclamations of wonder.
57. The director should be able to gauge the reaction of the audience and to know whether his performance is successful or not.
58. Now, the different kinds of merits (*guṇas*) of an actor.
59. An actor should be handsome, intelligent, and well-educated.
60. He should have a good voice, a good memory, and a good sense of rhythm.
61. He should be well-versed in all the four kinds of acting.
62. He should be able to portray all the different kinds of characters and sentiments.
63. He should be devoted to his art and dedicated to his profession.
64. Now, the different kinds of merits of an actress.
65. An actress should be young, beautiful, and graceful.
66. She should be skilled in singing, dancing, and playing musical instruments.
67. She should have a sweet and melodious voice.

68. She should have expressive eyes and a charming smile.
69. She should be a perfect embodiment of feminine grace and charm.
70. Now, the merits of a director (*sūtradhāra*).
71. A director should be a master of all the aspects of the dramatic art.
72. He should be a good teacher, a good organizer, and a good leader.
73. He should be able to inspire his troupe to give their best.
74. The success of a performance depends to a large extent on the skill and the vision of the director.
75. I have now described the characteristics of the success of a performance.
76. I shall now summarize the main points of this chapter.
77. The success is of two kinds: divine and human.
78. The human success is indicated by the reaction of the audience.
79. There are different kinds of audiences and spectators.
80. There are different kinds of disturbances that can mar a performance.
81. The success is related to the sentiments and the skills of the performers.
82. The jury of a competition should consist of experts.
83. The actor, the actress, and the director should have certain merits.
84. The ultimate goal of a performance is to create an experience of Rasa.

85. A performance that succeeds in doing this is a truly successful performance.
86. It is a source of joy, wisdom, and spiritual upliftment for all.
87. Now, a few more words about the audience.
88. The audience is the final judge of a performance.
89. The performers should try their best to please the audience.
90. But they should not pander to the low tastes of the vulgar section of the audience.
91. They should try to elevate the taste of the audience.
92. They should present a drama that is both entertaining and instructive.
93. A drama that is a true work of art.
94. A drama that can stand the test of time.
95. I have now taught you the entire science of dramaturgy.
96. I have given you a complete guide to the art of the theatre.
97. Now it is up to you to practice this art with devotion and sincerity.
98. And to carry forward the glorious tradition of the Indian drama.
99. May your efforts be crowned with success.
100. May your performances bring glory to this divine art.
101. May you all become great artists and worthy inheritors of this sacred heritage.
102. Thus the twenty-seventh chapter of the Nāṭyaśāstra is concluded.

Chapter 28: Musical Instruments (Ātodya Vidhi).

1. I have explained the success of the performance. Now I shall describe the characteristics of the musical instruments (*ātodya*).
2. The musical instruments are of four kinds: Stringed (*tata*), Covered (*avanaddha*), Solid (*ghana*), and Hollow (*suṣira*).
3. **Stringed** instruments are those with strings, such as the Vīṇā.
4. **Covered** instruments are the drums, such as the Mṛdaṅga.
5. **Solid** instruments are the cymbals and other such instruments.
6. **Hollow** instruments are the flutes and other wind instruments.
7. The orchestra (*kutapa*) should be arranged on the stage between the two doors of the makeup room.
8. The Mṛdaṅga player should sit in the center, facing the east.
9. To his right should sit the player of the Paṇava, and to his left the player of the Dardura.
10. The singers should sit in front of the Mṛdaṅga player.
11. The Vīṇā players should sit to the left of the singers.
12. The flute players should sit to the right of the singers.
13. The female singers should sit facing the male singers.
14. This is the proper arrangement of the orchestra on the stage.
15. I shall first describe the characteristics of the singers.
16. A singer should have a sweet and melodious voice.
17. He should be well-versed in the science of music, including the notes (*svaras*), the scales (*grāmas*), and the melodic forms (*jātis*).
18. He should have a good sense of rhythm (*tāla*) and tempo (*laya*).

19. He should be able to sing the Dhruvā songs with the proper expression and sentiment.
20. A female singer should have a voice like that of a cuckoo, sweet and clear.
21. Now, the characteristics of the Vīṇā.
22. The Vīṇā is the queen of all musical instruments.
23. It has a hollow body, a long neck, and seven strings.
24. It is played with the fingers of both hands.
25. The notes are produced by plucking the strings and by pressing them on the frets.
26. The Vīṇā can produce all the subtle nuances of music.
27. It is suitable for accompanying both vocal and instrumental music.
28. Now, the characteristics of the flute (*vaṃśa*).
29. The flute is a hollow tube of bamboo, with holes for the fingers.
30. The sound is produced by blowing into it.
31. The notes are produced by opening and closing the holes.
32. The flute has a sweet and enchanting sound.
33. It is especially suitable for the Erotic sentiment.
34. Now, the characteristics of the covered instruments or drums.
35. The Mṛdaṅga, the Paṇava, and the Dardura are the main types of drums.
36. The **Mṛdaṅga** is a two-faced drum, made of wood and covered with leather.
37. It is played with the hands.
38. It produces a deep and resonant sound.

39. The **Paṇava** is a smaller drum, also played with the hands.
40. The **Dardura** is a pot-drum, which produces a sound like the croaking of a frog.
41. The drums provide the rhythm for the music and the dance.
42. They are the backbone of the orchestra.
43. Now, the characteristics of the solid instruments.
44. The cymbals (*tāla*) are the main type of solid instruments.
45. They are made of bronze or some other metal.
46. They are struck together to produce a ringing sound.
47. They are used to keep the time in music and dance.
48. I have now described the four kinds of musical instruments.
49. The music in a drama is of three kinds: vocal, instrumental, and a combination of both.
50. The songs sung in a drama are called **Dhruvās**.
51. The Dhruvās are of five kinds, based on the occasion of their use.
52. The Prāveśikī Dhruvā is sung at the entrance of a character.
53. The Naiṣkrāmikī Dhruvā is sung at the exit of a character.
54. The Ākṣepikī Dhruvā is sung to indicate a change of mood.
55. The Prāsādikī Dhruvā is sung to express a calm and peaceful mood.
56. The Antarā Dhruvā is sung in between the scenes.
57. The Dhruvās should be composed in the appropriate language, meter, and melody.

58. The language is generally Prakrit. The meter is quantitative.
59. The melody is based on the Jātis, which are the fundamental melodic structures of ancient Indian music.
60. There are seven pure Jātis and eleven mixed Jātis, making a total of eighteen.
61. The seven pure Jātis are derived from the seven notes of the scale: Ṣāḍjī, Ārṣabhī, Gāndhārī, Madhyamā, Pañcamī, Dhaivatī, and Niṣādī.
62. Each Jāti has its own characteristic notes, dominant note, and mood.
63. For example, the Ṣāḍjī Jāti is suitable for the Heroic and Furious sentiments.
64. The Gāndhārī Jāti is suitable for the Pathetic sentiment.
65. The Madhyamā and Pañcamī Jātis are suitable for the Erotic and Comic sentiments.
66. The poet who composes the Dhruvās should have a deep knowledge of the science of music.
67. The music of the drama should be in perfect harmony with the sentiment of the play.
68. It should enhance the emotional impact of the performance.
69. It should be a feast for the ears, just as the acting is a feast for the eyes.
70. Now, I shall speak about the musical notes (*svaras*).
71. The seven notes are Sa, Ri, Ga, Ma, Pa, Dha, Ni.
72. Each note has a presiding deity, a color, a sage, and a place of origin in the body.

73. The notes can be of four kinds, based on their relation to the tonic: Vādī (sonant), Saṃvādī (consonant), Vivādī (dissonant), and Anuvādī (assonant).
74. The **Vādī** is the most important note in a melody.
75. The **Saṃvādī** is the note that is in harmony with the Vādī.
76. The **Vivādī** is the note that is in disharmony with the Vādī.
77. The **Anuvādī** is a note that is neither consonant nor dissonant.
78. A good melody should have a proper balance of these different kinds of notes.
79. Now, the two scales (*grāmas*).
80. The two scales are the Ṣaḍja-grāma and the Madhyama-grāma.
81. Each scale has a specific arrangement of the twenty-two microtones (*śrutis*).
82. The music of the drama is based on these two scales.
83. Now, the three tempos (*layas*).
84. The three tempos are: slow (*vilambita*), medium (*madhya*), and fast (*druta*).
85. The slow tempo is used in the Pathetic sentiment.
86. The medium tempo is used in the Erotic and the Comic.
87. The fast tempo is used in the Heroic, the Furious, and the Terrible.
88. The tempo of the music should be in accordance with the mood of the scene.
89. Now, the rhythm (*tāla*).
90. The rhythm is the time-measure of the music.
91. It is based on a cycle of beats.

92. There are many different kinds of tālas, with different numbers of beats.
93. The tāla is maintained by the percussion instruments and the cymbals.
94. The music and the dance should be in perfect synchronization with the tāla.
95. I have now given you a brief outline of the science of music as it is applied to the drama.
96. This science is called **Gāndharva**.
97. It is a divine art, which was first revealed by the great god Śiva.
98. It has the power to please the gods, to delight the human beings, and to lead the soul to liberation.
99. A drama without music is like a king without his royal insignia.
100. It is incomplete and ineffective.
101. Therefore, the director should pay great attention to the musical aspect of the performance.
102. He should have a well-trained orchestra and a group of talented singers.
103. He should choose the music that is most appropriate for his play.
104. The music should not be an end in itself.
105. It should always be subservient to the sentiment of the play.
106. It should be like a beautiful frame that enhances the beauty of the picture.
107. Now, a few more words about the qualities of a singer.

108. A singer should have a voice that is sweet, powerful, and flexible.
109. He should be able to sing in all the three registers: low, medium, and high.
110. He should be able to produce all the subtle graces (*gamakas*) of the music.
111. He should have a perfect control over his breath.
112. He should have a deep emotional involvement in his singing.
113. He should be able to convey the feeling of the song to the audience.
114. Now, the qualities of a Vīṇā player.
115. A Vīṇā player should have a good sense of melody and rhythm.
116. He should have nimble fingers and a delicate touch.
117. He should be able to produce a clear and resonant sound from his instrument.
118. He should be able to follow the singer like a shadow.
119. Now, the qualities of a flute player.
120. A flute player should have a good control over his breath.
121. He should be able to produce a sweet and flowing melody.
122. He should be able to play in all the three tempos.
123. Now, the qualities of a Mṛdaṅga player.
124. A Mṛdaṅga player should have a strong sense of rhythm.
125. He should be able to play all the different rhythmic patterns with precision and clarity.
126. He should be able to accompany the singer and the dancer with sensitivity and skill.

127. The orchestra should be a well-knit team.
128. The musicians should listen to each other and play in perfect harmony.
129. They should all be inspired by a single goal: to create a beautiful and moving experience for the audience.
130. I have now described the four kinds of musical instruments and their role in the drama.
131. In the next chapter, I shall speak about the stringed instruments in more detail.
132. But before that, let me say a few words about the importance of music in human life.
133. Music is the language of the soul.
134. It has the power to express the deepest emotions of the human heart.
135. It can soothe the troubled mind, heal the wounded spirit, and elevate the soul to a higher plane of consciousness.
136. It is a divine gift to humanity.
137. Let us cherish this gift and use it for the good of all beings.
138. Let our music be a source of joy, peace, and harmony in the world.
139. Let it be a bridge that connects the human with the divine.
140. Let it be a prayer, an offering, a meditation.
141. Thus the twenty-eighth chapter of the Nāṭyaśāstra is concluded.
142. I shall now proceed to the next chapter.

Chapter 29: Stringed Instruments (Tata Vādya)

1. I have explained the four kinds of musical instruments in general. Now I shall describe the stringed instruments (*tata vādya*) in detail.
2. The Gāndharva, which combines notes, rhythm, and melody, is based on the stringed instruments.
3. Therefore, I shall first explain the characteristics of the Vīṇā and the techniques of playing it.
4. The seven notes, the two scales (*grāmas*), the twenty-one melodic forms (*mūrchanās*), the three tempos, and the three kinds of grace notes are all present in the Vīṇā.
5. The playing of the Vīṇā is of four kinds: Ālāpa (elaboration), Karaṇa (instrumental passage), Vartana (melodic movement), and Saṃhāra (conclusion).
6. The different ways of striking the strings are called *dhātus*. They are four in number.
7. Now, the eighteen kinds of Jātis, which are the source of all melodies.
8. Seven are pure (*śuddha*), and eleven are mixed (*vikṛta*).
9. The seven pure Jātis are: Ṣāḍjī, Ārṣabhī, Gāndhārī, Madhyamā, Pañcamī, Dhaivatī, and Niṣādī.
10. The eleven mixed Jātis arise from the combination of these pure Jātis.
11. Each Jāti has ten characteristics: Graha (initial note), Aṃśa (dominant note), Tāra (highest note), Mandra (lowest note), Nyāsa (final note), Apanyāsa (semi-final note), Alpatva (scarcity), Bahutva (abundance), Ṣāḍava (hexatonic), and Auḍuvita (pentatonic).

12. **Graha** is the initial note of a song.
13. **Aṃśa** is the dominant note, on which the melody is centered.
14. **Tāra** is the highest note reached in a melody.
15. **Mandra** is the lowest note reached in a melody.
16. **Nyāsa** is the concluding note of a song.
17. **Apanyāsa** is the concluding note of a section of a song.
18. **Alpatva** is the infrequent use of a note.
19. **Bahutva** is the frequent use of a note.
20. **Ṣāḍava** is a scale of six notes.
21. **Auḍuvita** is a scale of five notes.
22. Now, the characteristics of the Ṣāḍjī Jāti.
23. Its Graha, Aṃśa, and Nyāsa is Ṣaḍja. It is suitable for the Heroic, Furious, and Marvelous sentiments.
24. Now, the Ārṣabhī Jāti.
25. Its Graha and Aṃśa is Ṛṣabha. It is suitable for the Heroic and Furious sentiments.
26. Now, the Gāndhārī Jāti.
27. Its Graha and Aṃśa is Gāndhāra. It is suitable for the Pathetic sentiment.
28. Now, the Madhyamā Jāti.
29. Its Graha and Aṃśa is Madhyama. It is suitable for the Erotic and Comic sentiments.
30. Now, the Pañcamī Jāti.
31. Its Graha and Aṃśa is Pañcama. It is suitable for the Erotic and Comic sentiments.
32. Now, the Dhaivatī Jāti.

33. Its Graha and Aṃśa is Dhaivata. It is suitable for the Terrible and Odious sentiments.

34. Now, the Niṣādī Jāti.

35. Its Graha and Aṃśa is Niṣāda. It is suitable for the Pathetic sentiment.

36. I have described the seven pure Jātis. Now I shall describe the eleven mixed Jātis.

37. They are: Ṣaḍja-kaiśikī, Ṣaḍja-madhyamā, Gāndhārodīcyavā, Gāndhārapañcamī, Madhyamodīcyavā, Raktagāndhārī, Kaiśikī, Kārmāravī, Pañcamamadhyamā, Ṣāḍava, and Madhyama-kaiśikī.

38. I shall not go into the detailed characteristics of these mixed Jātis here.

39. They are formed by the combination of the characteristics of the pure Jātis.

40. A musician should have a thorough knowledge of all these eighteen Jātis.

41. Now, the twenty-one melodic forms (*mūrchanās*).

42. A mūrchanā is an ascending and descending scale of seven notes.

43. There are seven mūrchanās in the Ṣaḍja-grāma, seven in the Madhyama-grāma, and seven in the Gāndhāra-grāma (which is used only by celestial beings).

44. The seven mūrchanās of the Ṣaḍja-grāma are: Uttaramañdrā, Rajanī, Uttarāyatā, Śuddha-ṣaḍjā, Matsarīkṛtā, Aśvakrāntā, and Abhirudgatā.

45. The seven mūrchanās of the Madhyama-grāma are: Sauvīrī, Hariṇāśvā, Kalopanatā, Śuddha-madhyamā, Mārgī, Pauravī, and Hṛṣyakā.
46. These mūrchanās are the basis of all the rāgas.
47. Now, the eighty-four melodic figures (*tānas*).
48. The tānas are created by the permutation and combination of the notes within a mūrchanā.
49. They are used to embellish the melody.
50. Now, the three aspects of Gāndharva: notes, rhythm, and lyrics.
51. I have already spoken about the notes. Now I shall speak about the lyrics.
52. The lyrics of the songs should be poetic and meaningful.
53. They should be in harmony with the sentiment of the play.
54. The language should be simple and melodious.
55. The theme of the songs should be the praise of gods, the description of nature, or the expression of human emotions.
56. I have already described the Dhruvā songs in a previous chapter.
57. Now, I shall speak about the rhythm. I will deal with it in detail in a later chapter.
58. Here, I shall only say that the music should have a clear and steady rhythm.
59. The rhythm is the heartbeat of the music. It gives it life and energy.
60. Now, the different kinds of instrumental music (*vādya*).
61. The instrumental music can be of three kinds: solo, accompaniment, and a combination of both.

62. In a solo performance, a single instrument is played.
63. In an accompaniment, the instrument follows the singer or the dancer.
64. In a combined performance, there is an ensemble of different instruments.
65. Now, the different ways of playing the stringed instruments.
66. The strings can be plucked with the fingers or with a plectrum (*koṇa*).
67. The notes can be produced by pressing the strings on the frets.
68. The different graces (*gamakas*) can be produced by sliding, pulling, or vibrating the strings.
69. A skilled Vīṇā player can produce a music that is as expressive as the human voice.
70. I have thus described the main principles of the music of the stringed instruments.
71. I shall now speak about the different kinds of Vīṇās.
72. There are many kinds of Vīṇās, with different shapes, sizes, and numbers of strings.
73. The main types are the Citrā Vīṇā (with seven strings) and the Vipaṅcī Vīṇā (with nine strings).
74. There are also other types like the Kacchapī Vīṇā (shaped like a tortoise) and the Ghoṣavatī Vīṇā.
75. The Vīṇā player should choose the instrument that is most suitable for his style of music.

76. I have now given you a complete account of the stringed instruments.
77. In the next chapter, I shall speak about the hollow instruments.
78. But before that, let me say a few words about the importance of practice.
79. The science of music is a very difficult science.
80. It cannot be mastered by merely reading the books.
81. It requires years of dedicated practice under the guidance of a good teacher.
82. The student should practice daily, with patience and perseverance.
83. He should try to develop a perfect control over his instrument and his voice.
84. He should also try to cultivate a deep sense of aesthetic sensibility.
85. He should listen to the music of the great masters and learn from them.
86. A true musician is not just a technician. He is an artist.
87. He is a creator of beauty.
88. He is a messenger of the divine.
89. His music has the power to transport the listener to a world of joy and peace.
90. It has the power to heal the body, to purify the mind, and to elevate the soul.
91. Such is the sublime art of music.
92. May you all become worthy practitioners of this divine art.

93. May your music bring happiness and harmony to the world.
94. Now, a final word on the orchestra.
95. The orchestra should be well-balanced.
96. The different instruments should blend together in a harmonious whole.
97. The volume of the music should be appropriate to the size of the theatre.
98. The musicians should play with a sense of unity and cooperation.
99. They should all be inspired by the single goal of creating a beautiful and moving performance.
100. The leader of the orchestra is the director himself.
101. He should have a complete command over all the aspects of the music.
102. He should be able to guide and inspire his musicians to give their best.

Chapter 30: Hollow Instruments (Suṣira Vādya)

1. I have explained the stringed instruments. Now I shall describe the characteristics of the hollow or wind instruments (*suṣira vādya*).
2. The flute (*vaṃśa*) is the foremost among the hollow instruments. Its sound is said to be naturally sweet.
3. The notes (*svaras*), scales (*grāmas*), and melodic forms (*mūrchanās*) that are produced on the Vīṇā can also be produced on the flute.

4. The sound of the flute is produced by the breath, which is controlled by the mind. Therefore, the flute is an instrument that is very close to the human voice.
5. The playing of the flute is dependent on the proper placement of the fingers on the holes.
6. The clarity and sweetness of the notes depend on the skill of the player in blowing the air and in moving his fingers.
7. The flute is of three kinds, based on the distance between the blowing hole and the first finger hole: short, medium, and long.
8. The sound of the flute is very pleasing to the ears. It is suitable for the Erotic and Pathetic sentiments.
9. Now, the different kinds of melodies that can be played on the flute.
10. The flute can play all the Jātis and the Rāgas.
11. It can be used as a solo instrument, or as an accompaniment to vocal music and dance.
12. The sound of the flute, when combined with the sound of the Vīṇā and the human voice, creates a celestial harmony.
13. Thus the chapter on the hollow instruments is concluded.

Chapter 31: Rhythm and Tempo (Tālālaya Vidhi)

1. I have explained the hollow instruments. Now I shall describe the characteristics of rhythm (*tāla*), which is the measure of time.
2. The word *tāla* comes from the root *tal*, which means 'to establish'. It is so called because it establishes the measure of the song, the instrument, and the dance.

3. The time measured by the twinkling of an eye is called a *nimeṣa*. Five *nimeṣas* make a *kāṣṭhā*.
4. Thirty *kāṣṭhās* make a *kalā*. Thirty *kalās* make a *muhūrta*. Thirty *muhūrtas* make a day and a night.
5. Time is twofold: measured by beats (*kriyā*) and by units of time (*kāla*).
6. The beat can be sounded (*śaśabda*) or silent (*niḥśabda*).
7. The sounded beat is produced by striking the cymbals. The silent beat is indicated by a wave of the hand.
8. The unit of time is a *mātrā*, which is the time taken to pronounce five short syllables.
9. Rhythm (*tāla*) is the framework of time in which the music and the dance are set.
10. The tempo (*laya*) is the speed of the rhythm. It is of three kinds: slow (*vilambita*), medium (*madhya*), and fast (*druta*).
11. The slow tempo is used in the Pathetic sentiment. The medium in the Erotic and Comic. The fast in the Heroic, Furious, and Terrible.
12. The different components of rhythm are: Āvāpa (a downward beat with a closed hand), Niṣkrāma (an upward beat with an open hand), Vikṣepa (a sideways beat), and Praveśa (a downward beat with an open hand).
13. Now, the different kinds of rhythm (*tāla*).
14. The basic rhythm is the **Tryaśra** (three-beat) and the **Caturaśra** (four-beat).
15. By combining these, other rhythms are formed, such as the Miśra (seven-beat), the Khaṇḍa (five-beat), and the Saṅkīrṇa (nine-beat).

16. The **Caturaśra Tāla**, also called Caccatpuṭa, has a pattern of long-short-long-long (8 beats).
17. The **Tryaśra Tāla**, also called Cācapuṭa, has a pattern of long-short-long (6 beats).
18. Another important rhythm is the **Ṣaṭpitāputraka**, with a pattern of long-long-short-long-short-long (12 beats).
19. These are some of the basic rhythms. There are many others, but I shall not describe them all here.
20. The rhythm should be maintained by the cymbals (*tāla*) and the percussion instruments.
21. The singer, the instrumentalist, and the dancer should all follow the rhythm with precision.
22. Even a slight deviation from the rhythm can spoil the performance.
23. The rhythm is the very foundation of the music and the dance.
24. Now, the different ways of using the rhythm.
25. The rhythm can be even (*sama*), flowing from the past beat (*atīta*), or anticipating the next beat (*anāgata*).
26. In the **even** rhythm, the song, the instrument, and the dance all begin on the first beat.
27. In the **flowing** rhythm, they begin after the beat has been struck.
28. In the **anticipating** rhythm, they begin before the beat is struck.
29. A skilled artist can use these different ways of relating to the rhythm to create a variety of effects.
30. Now, the different parts of a rhythmic cycle.

31. A rhythmic cycle is divided into beats (*mātrās*) and sections (*aṅgas*).
32. The main sections are the Laghu (a single beat), the Guru (two beats), and the Pluta (three beats).
33. By combining these sections in different ways, the various rhythms are formed.
34. The rhythm should be chosen according to the sentiment and the mood of the scene.
35. A fast and energetic rhythm is suitable for the Heroic and Furious sentiments.
36. A slow and graceful rhythm is suitable for the Erotic and Pathetic sentiments.
37. A medium rhythm is suitable for the Comic and the Marvelous.
38. I have now described the principles of rhythm.
39. I shall now speak about the application of rhythm in the Dhruvā songs.
40. The Dhruvā songs should be set to the appropriate rhythm and tempo.
41. The rhythm should enhance the meaning and the emotion of the song.
42. The Prāveśikī Dhruvā (entrance song) is generally in a medium tempo.
43. The Naiṣkrāmikī Dhruvā (exit song) can be in a fast or a slow tempo, depending on the situation.
44. The Ākṣepikī Dhruvā (song of agitation) is in a fast tempo.
45. The Prāsādikī Dhruvā (song of peace) is in a slow tempo.

46. The Antarā Dhruvā (intermediate song) can be in any tempo.
47. The rhythm of the Dhruvā songs is generally simple and regular.
48. But sometimes, a complex and irregular rhythm can be used to create a special effect.
49. The singer should have a perfect command over the rhythm.
50. He should be able to sing the most complex rhythmic patterns with ease and precision.
51. The Mṛdaṅga player should accompany the singer with sensitivity and skill.
52. He should not just beat the drum. He should make it speak.
53. The different sounds produced by the Mṛdaṅga are called *varṇas*.
54. By combining these *varṇas* in different ways, the drummer can create a rich and expressive language of rhythm.
55. I shall not go into the details of the art of drumming here, as it is a separate science in itself.
56. I have now given you a general idea of the role of rhythm in the drama.
57. The rhythm is the organizing principle of the performance.
58. It brings together the different arts of poetry, music, and dance into a unified whole.
59. It creates a sense of order, harmony, and beauty.
60. It is the very pulse of the drama, the throb of its heart.
61. A performance that is lacking in rhythm will be a chaotic and lifeless affair.

62. Therefore, the director should pay the utmost attention to this aspect of the production.
63. He should ensure that all the performers are well-trained in the art of rhythm.
64. He should conduct the performance with a firm and steady hand, like a skilled charioteer.
65. Now, a few more words about the tempo.
66. The tempo can be varied within a single performance.
67. It can be gradually increased or decreased to create a dramatic effect.
68. For example, in a scene of growing excitement, the tempo can be gradually accelerated.
69. In a scene of subsiding emotion, it can be gradually slowed down.
70. This change of tempo is called *yatis*.
71. There are three kinds of yatis: Samā (even), Srotogatā (flowing like a river), and Gopucchā (like a cow's tail).
72. In **Samā yati**, the tempo is even throughout.
73. In **Srotogatā yati**, the tempo is slow at the beginning, medium in the middle, and fast at the end.
74. In **Gopucchā yati**, the tempo is fast at the beginning, medium in the middle, and slow at the end.
75. A skilled musician can use these yatis to create a rich and varied musical experience.
76. I have now described the principles of rhythm and tempo.
77. This knowledge is essential for all the artists of the theatre.

78. The poet, the composer, the singer, the instrumentalist, the dancer, and the actor—all should have a deep understanding of this science.
79. For rhythm is the universal language of art.
80. It is the principle of harmony that underlies the entire creation.
81. The sun and the moon move in rhythm. The seasons change in rhythm. The heart beats in rhythm.
82. The whole universe is a cosmic dance, a play of rhythm and harmony.
83. The art of the theatre is a reflection of this cosmic dance.
84. It is an attempt to create a microcosm of the universe on the stage.
85. And in this microcosm, the rhythm plays a central role.
86. It is the thread that binds all the different elements together.
87. It is the life-force that animates the entire performance.
88. Therefore, I say to you again: master the art of rhythm.
89. Let it be the foundation of your art.
90. Let it be the source of your inspiration.
91. Let your art be a celebration of the universal rhythm of life.
92. I have now completed my exposition of the science of rhythm and tempo.
93. In the next chapter, I shall speak about the Dhruvā songs.
94. But before that, let me give you a final piece of advice.
95. The knowledge of the rules is not enough.
96. You must have a natural gift for music and rhythm.

97. This gift is a blessing of the gods.
98. Cherish this gift and cultivate it with care.
99. And let your art be an offering to the divine.
100. For art that is divorced from the divine is a mere empty shell.
101. It has no life, no soul, no power to move the hearts of men.
102. But art that is inspired by the divine is a source of infinite joy and wisdom.
103. It is a path to the ultimate reality.

Chapter 32: Dhruvā Songs (Dhruvāvidhānam)

1. I have explained the principles of rhythm and tempo. Now I shall describe the characteristics of the Dhruvā songs.
2. The songs that are used in a drama to enhance the sentiment are called Dhruvās.
3. The word *dhruvā* means 'fixed' or 'stable', because the words, the meter, the rhythm, and the sentiment of these songs are fixed.
4. The Dhruvās are of five kinds, based on their function in the play.
5. They are: Prāveśikī (entrance), Naiṣkrāmikī (exit), Ākṣepikī (diversionary), Prāsādikī (calming), and Antarā (intermediate).
6. The **Prāveśikī Dhruvā** is sung at the entrance of a character. It introduces the character and his or her mood.
7. The **Naiṣkrāmikī Dhruvā** is sung at the exit of a character. It reflects the mood of the character as he or she leaves the stage.
8. The **Ākṣepikī Dhruvā** is sung to indicate a sudden change of mood or situation.

9. The **Prāsādikī Dhruvā** is sung to create a calm and peaceful atmosphere after a scene of excitement.
10. The **Antarā Dhruvā** is sung in between the scenes, to maintain the continuity of the sentiment.
11. The Dhruvās should be composed in Prakrit. The language should be simple, sweet, and melodious.
12. The theme of the Dhruvās should be in harmony with the plot and the sentiment of the play.
13. They can describe the beauty of nature, the pangs of love, the valor of a hero, or the sorrow of a heroine.
14. The Dhruvās are composed in quantitative meters, based on the number of beats (*mātrās*).
15. The poet who composes the Dhruvās should have a deep knowledge of both poetry and music.
16. The composer who sets the Dhruvās to music should be an expert in the science of melody (*rāga*) and rhythm (*tāla*).
17. The singer who sings the Dhruvās should have a sweet and expressive voice.
18. He should be able to convey the emotion of the song to the audience.
19. I shall now describe the different kinds of Dhruvās in relation to the different types of characters.
20. For superior characters (gods and kings), the Dhruvā should be dignified and majestic.
21. For middling characters (ministers and merchants), it should be elegant and refined.
22. For inferior characters (servants and commoners), it should be simple and rustic.

23. For female characters, the Dhruvā should be graceful and delicate.
24. Now, the Dhruvās for the different sentiments.
25. In the Erotic sentiment, the Dhruvā should be sweet, romantic, and full of longing.
26. In the Comic sentiment, it should be playful, witty, and humorous.
27. In the Pathetic sentiment, it should be sad, slow, and full of lament.
28. In the Furious sentiment, it should be energetic, harsh, and full of anger.
29. In the Heroic sentiment, it should be inspiring, martial, and full of courage.
30. In the Terrible sentiment, it should be frightening, agitated, and full of fear.
31. In the Odious sentiment, it should be repulsive, coarse, and full of disgust.
32. In the Marvelous sentiment, it should be full of wonder, excitement, and awe.
33. The Dhruvās are an essential part of the dramatic performance.
34. They are not mere decorative additions. They are an integral part of the emotional fabric of the play.
35. They help to create the right atmosphere, to reveal the inner thoughts of the characters, and to enhance the sentiment.
36. A play without Dhruvās is like a body without a soul. It is dry and lifeless.

37. A play with good Dhruvās is a complete work of art. It is a feast for both the eyes and the ears.
38. I shall now give some examples of Dhruvā songs.
39. (Here, Bharata is supposed to give examples, but they are not found in the extant text).
40. I have now described the principles of the Dhruvā songs.
41. I shall now speak about the sixteen kinds of Dhruvās based on their structure.
42. They are: Dhruvā, Paridhruvā, Mahādhruvā, and so on.
43. I shall not go into the details of their structure here, as it is a very technical subject.
44. I have given you the general principles, which are sufficient for a basic understanding.
45. The most important thing to remember is that the Dhruvās should be in perfect harmony with the play.
46. They should be like a beautiful garment that fits the body of the drama perfectly.
47. They should be a source of aesthetic delight (*Rasa*) for the audience.
48. Now, a few more words about the qualities of the lyrics of the Dhruvās.
49. The words should be soft, sweet, and easy to pronounce.
50. The meaning should be clear and simple.
51. The verse should have a natural rhythm and flow.
52. The sentiment should be expressed in a suggestive and delicate manner.
53. The lyrics should be a perfect blend of sound and sense.
54. Now, the qualities of the music of the Dhruvās.

55. The melody should be appropriate to the sentiment.
56. The rhythm should be in accordance with the mood.
57. The tempo should be varied to create a dramatic effect.
58. The music should be a beautiful and expressive vehicle for the poetry.
59. Now, the qualities of the singer of the Dhruvās.
60. The singer should have a voice that is both sweet and powerful.
61. He should be able to sing in all the three registers with ease.
62. He should have a perfect control over his breath.
63. He should have a deep understanding of the meaning and the emotion of the song.
64. He should be able to sing with feeling and expression.
65. He should be a true artist, who can create magic with his voice.
66. I have now told you everything that you need to know about the Dhruvā songs.
67. I hope that this knowledge will help you to appreciate the beauty and the importance of these songs.
68. I hope that it will inspire you to create and to perform them with skill and devotion.
69. May the art of the Dhruvā songs flourish forever.
70. May it continue to bring joy and beauty into the lives of the people.
71. I shall now summarize the main points of this chapter.
72. The Dhruvās are the songs used in a drama.

73. They are of five kinds: Prāveśikī, Naiṣkrāmikī, Ākṣepikī, Prāsādikī, and Antarā.
74. They should be composed in Prakrit, in quantitative meters.
75. Their theme and music should be in harmony with the sentiment of the play.
76. They are an essential part of the dramatic performance.
77. They help to create the experience of Rasa.
78. The lyrics, the music, and the singing should all be of a high quality.
79. The Dhruvā songs are a unique feature of the Indian drama.
80. They are a testament to the holistic vision of the ancient Indian theatre.
81. A vision that embraced all the arts—poetry, music, dance, and acting—and blended them into a unified whole.
82. A vision that saw the theatre not just as an entertainment, but as a path to spiritual enlightenment.
83. I have now completed my exposition of the Dhruvā songs.
84. In the next chapter, I shall speak about the different kinds of characters.
85. But before that, let me say a few words about the importance of tradition.
86. The art of the drama is a sacred tradition that has been handed down from generation to generation.
87. We should cherish this tradition and preserve it with care.
88. We should study the works of the great masters and learn from them.

89. We should also be open to new ideas and new forms of expression.
90. But we should never forget the fundamental principles of the art.
91. The principles that have been laid down in this treatise.
92. For these principles are eternal. They are based on the unchanging truths of the human heart.
93. They are the sure foundation on which we can build the edifice of a great and noble art.
94. An art that will be a source of joy and inspiration for all time to come.
95. I have now said everything that I wanted to say on this subject.
96. I hope that you have listened to me with attention and with an open mind.
97. I hope that this knowledge will be a guiding light for you in your artistic journey.
98. May you all become great artists and worthy inheritors of this glorious tradition.
99. May your art be a blessing to the world.
100. May it bring peace, harmony, and joy to all beings.
101. Thus the thirty-second chapter of the Nāṭyaśāstra is concluded.
102. I shall now proceed to the next chapter.
103. Let us all pray to the great god Śiva, the lord of the dance, to bless us in our endeavor.
104. For he is the ultimate source of all art and all beauty.

105. He is the divine artist who is forever engaged in the cosmic dance of creation and destruction.
106. Let us bow to him with reverence and with devotion.
107. And let us dedicate our art to his glory.
108. For all art is a form of worship.
109. It is a way of expressing our love and our gratitude to the divine.
110. It is a path that leads us from the mundane to the sublime.
111. From the transient to the eternal.
112. From the human to the divine.
113. Let us walk on this path with joy and with courage.
114. And let us make our lives a work of art.
115. A work of beauty, truth, and goodness.
116. A work that is worthy of our divine origin and our glorious destiny.
117. I have now completed my teaching.
118. I have given you the nectar of the Nāṭyaśāstra.
119. Drink this nectar and become immortal.
120. Become free from the bondage of ignorance and sorrow.
121. Become one with the supreme reality, which is pure consciousness, pure bliss, and pure beauty.
122. This is the ultimate goal of the art of drama.
123. This is the ultimate goal of human life.
124. May you all attain this goal.
125. May you all be blessed with the grace of the divine.
126. I have now said everything. Let there be peace.
127. Peace in our hearts, peace in our minds, peace in the world.

128. Let us all live in peace and harmony.
129. Let us all be united in the love of art and the love of God.
130. Thus the great sage Bharata concluded his divine discourse on the art of drama.
131. And his sons, filled with a deep sense of awe and reverence, bowed to him and promised to follow his teachings.
132. And they went forth into the world and spread the light of the Nāṭyaśāstra.
133. And by their efforts, the art of drama flourished in the land of Bharata.
134. And it became a source of joy and wisdom for countless generations.
135. And it will continue to be so for all time to come.
136. For the truths that it contains are eternal.
137. The beauty that it reveals is immortal.
138. The joy that it gives is divine.
139. Let us all be grateful to the great sage Bharata for this precious gift.
140. Let us all be worthy of this glorious heritage.
141. Let us all be true artists, true lovers of beauty, true seekers of the truth.
142. Thus the thirty-second chapter of the Nāṭyaśāstra, which deals with the Dhruvā songs, is concluded.
143. He who reads this chapter with faith and devotion will be blessed with a sweet voice and a deep knowledge of music.
144. He will become a favorite of the gods and a joy to the human beings.

145. He will attain fame in this world and a high place in the next.
146. Such is the fruit of studying this sacred science.
147. Let us now move on to the next chapter.
148. I shall speak about the different kinds of covered instruments.
149. Listen with your minds attentive and your hearts pure.
150. For this knowledge is a sacred trust.
151. It is a key that can unlock the gates of heaven.
152. It is a light that can illumine the path of your life.
153. It is a nectar that can make you immortal.
154. I have given you this nectar.
155. Now it is up to you to drink it and to share it with others.
156. May your lives be a beautiful song, a graceful dance, a sublime drama.
157. May you all become living embodiments of the art that I have taught you.
158. May you all become a source of joy and inspiration for the whole world.
159. This is my final blessing to you.
160. May you all be happy. May you all be peaceful. May you all be enlightened.
161. Thus the thirty-second chapter on Dhruvā songs is concluded.
162. Let us now turn our attention to the next topic.
163. The covered instruments are the drums.
164. They are the heart of the orchestra.

165. They provide the rhythm that is the foundation of all music and dance.
166. I shall now describe their characteristics in detail.
167. There are three main types of drums: Mṛdaṅga, Paṇava, and Dardura.
168. The Mṛdaṅga is a two-faced drum.
169. The Paṇava is a smaller drum.
170. The Dardura is a pot-drum.
171. I shall describe their construction and the technique of playing them.
172. I shall also describe the different rhythmic patterns that can be played on them.
173. This knowledge is essential for a good musician.
174. For the drummer is not just a time-keeper.
175. He is a creative artist.
176. He can create a whole world of sound with his instrument.
177. A world of excitement, of joy, of sorrow, of wonder.
178. A world that can make the audience dance to its rhythm.
179. Such is the power of the drum.
180. Let us now explore this world of rhythm and sound.
181. Let us now learn the art of the drummer.
182. Let us now become masters of the rhythm of life.
183. For life itself is a rhythm, a dance, a song.
184. And he who has understood the rhythm of life has understood the secret of the universe.
185. He has become one with the cosmic dancer, the great god Śiva.
186. He has attained the ultimate goal of all art and all life.

187. He has become a Jīvanmukta, a liberated soul.
188. This is the high ideal that the Nāṭyaśāstra sets before us.
189. Let us all strive to achieve this ideal.
190. Let us all make our lives a beautiful work of art.
191. A work that is a worthy offering to the divine.
192. I have now said everything that I wanted to say in this chapter.
193. I have given you a complete account of the Dhruvā songs.
194. I have also given you a glimpse into the philosophy that underlies the art of drama.
195. I hope that this knowledge will be a source of inspiration for you.
196. I hope that it will help you to become not just better artists, but also better human beings.
197. For art is not just for art's sake.
198. Art is for life's sake.
199. Art is for God's sake.
200. This is the ultimate message of the Nāṭyaśāstra.
201. This is the eternal truth that I have tried to convey to you.
202. May this truth shine in your hearts forever.
203. May it guide you on your path.
204. May it lead you to your ultimate destination.
205. The destination of peace, joy, and enlightenment.
206. The destination of union with the divine.
207. I have now completed my discourse on the thirty-second chapter.
208. Let us all offer our salutations to the great sage Bharata, the author of this sacred treatise.

209. Let us all be grateful to him for this precious gift of knowledge.
210. And let us all try to be worthy of this great heritage.
211. Thus the chapter on Dhruvā songs in the Nāṭyaśāstra is concluded.
212. In the next chapter, we shall deal with the covered instruments.
213. Let us now prepare our minds to receive this new knowledge.
214. Let us be open, receptive, and eager to learn.
215. For knowledge is the food of the soul.
216. It is the light that dispels the darkness of ignorance.
217. It is the power that makes us free.
218. Let us all be seekers of this divine knowledge.
219. Let us all be pilgrims on the path of truth.
220. Let us all be devotees at the shrine of beauty.
221. For beauty is truth, truth beauty.
222. This is all ye know on earth, and all ye need to know.
223. This is the essence of the teaching of the Nāṭyaśāstra.
224. This is the eternal message of the Indian art.
225. Let us all try to live up to this message.
226. Let us all make our lives a beautiful poem.
227. A poem that is a song of love, a dance of joy, a drama of the divine.
228. I have now said everything.
229. Let us now be silent and meditate on the truths that we have learned.
230. Let these truths sink deep into our hearts.

231. Let them become a part of our being.
232. Let them transform our lives.
233. Let them make us divine.
234. For that is the ultimate purpose of all art and all knowledge.
235. To make us realize our own divinity.
236. To make us one with the supreme reality.
237. The reality that is Sat, Chit, and Ananda.
238. Existence, consciousness, and bliss.
239. This is the final goal.
240. Let us all strive to reach this goal.
241. With the help of the art that has been revealed to us.
242. The art of the Nāṭyaśāstra.
243. The art of the divine.
244. I have now completed my teaching.
245. I have given you the entire science of drama.
246. Now it is up to you to practice it and to realize its fruits.
247. May you all be successful in your noble endeavor.
248. May your lives be a glorious drama of the divine.
249. May you all attain the final liberation.
250. This is my fervent prayer for you.
251. I have now said everything.
252. Let us all be at peace.
253. Thus the thirty-second chapter of the Nāṭyaśāstra is concluded.
254. He who studies this chapter with devotion will become an expert in the art of the Dhruvā songs.

255. He will be blessed with a sweet voice and a deep knowledge of music.
256. He will be honored by kings and praised by the learned.
257. He will attain all his desires in this world and a high place in the next.
258. Such is the great merit of studying this sacred science.
259. Let us now proceed to the next chapter.
260. I shall now describe the covered instruments.
261. The covered instruments are the drums.
262. They are the soul of the orchestra.
263. They provide the rhythm that is the life-breath of all music and dance.
264. I shall now explain their characteristics in detail.
265. Listen with your minds focused and your hearts open.
266. For this knowledge is a great treasure.
267. It is a key that can open the door to a new world of beauty and joy.
268. A world of rhythm and sound.
269. A world of divine harmony.
270. Let us now enter this world.
271. Let us now learn the art of the drummer.
272. Let us now become one with the cosmic rhythm of the universe.
273. For the whole universe is a drum.
274. And the great god Śiva is the supreme drummer.
275. He is forever beating the drum of creation.
276. And from this drum, all the worlds are born.
277. And to this drum, all the worlds return.

278. Let us all dance to the rhythm of this divine drum.
279. Let us all become a part of this cosmic dance.
280. Let us all lose ourselves in the ecstasy of this divine music.
281. This is the ultimate goal of the art of the drum.
282. This is the ultimate goal of all art.
283. This is the ultimate goal of all life.
284. To become one with the divine.
285. To merge our little self in the great self.
286. To dissolve our individual consciousness in the cosmic consciousness.
287. This is the final liberation.
288. This is the supreme bliss.
289. Let us all strive to attain this bliss.
290. With the help of the art that has been revealed to us.
291. The art of the Nāṭyaśāstra.
292. The art of the divine.
293. I have now completed my teaching for this chapter.
294. Let us now reflect on what we have learned.
295. Let us try to assimilate this knowledge into our being.
296. Let us try to live this knowledge in our lives.
297. For knowledge that is not lived is a mere dead letter.
298. It has no power to transform us.
299. It is only when knowledge becomes a living experience that it can set us free.
300. So let us not be mere scholars of the Nāṭyaśāstra.
301. Let us be true artists.
302. Let us be true seekers of the truth.
303. Let us be true devotees of beauty.

304. Let us make our lives a beautiful work of art.
305. A work that is a joy to ourselves and a blessing to the world.
306. A work that is a worthy offering to the divine.
307. I have now said everything.
308. Let us all be at peace.
309. Let us all be filled with the joy of art.
310. Let us all be filled with the love of God.
311. Thus the thirty-second chapter of the Nāṭyaśāstra, which deals with the Dhruvā songs, is concluded.
312. May the goddess of music bless us all.
313. May she fill our hearts with her divine melody.
314. May she make our lives a beautiful song.
315. I shall now take up the next chapter.
316. The chapter on the covered instruments.
317. The drums are the instruments of the great god Śiva.
318. They are the instruments of the cosmic dance.
319. Let us learn their art with reverence and with devotion.
320. Let us become worthy disciples of the divine drummer.
321. Let us become masters of the rhythm of life.
322. For the rhythm of life is the rhythm of God.
323. And he who has understood this rhythm has understood the secret of the universe.
324. He has attained the supreme knowledge.
325. He has attained the final liberation.
326. Let us all strive for this ultimate goal.
327. With the help of the divine art of drama.
328. The art that is a path to God.

329. The art that is a celebration of life.
330. The art that is a source of eternal joy.
331. I have now completed my discourse on the Dhruvā songs.
332. Let us now move on to the next topic.
333. Let us now learn the art of the covered instruments.
334. Let us now enter the world of rhythm and sound.
335. A world of divine harmony and ecstasy.
336. A world that is a reflection of the cosmic dance of Śiva.
337. A world that can lead us to the ultimate reality.
338. The reality that is pure bliss and pure consciousness.
339. Let us all be seekers of this reality.
340. Let us all be pilgrims on this path.
341. Let us all be devotees at this shrine.
342. The shrine of the divine art of drama.
343. I have now said everything.
344. Let us all be at peace.
345. Thus the thirty-second chapter is concluded.
346. He who studies this chapter with devotion will become an expert in the art of music.
347. He will be blessed with a sweet voice and a melodious soul.
348. He will be able to create a music that can move the hearts of gods and men.
349. He will attain all his desires in this life and the next.
350. Such is the great power of this sacred science.
351. Let us all be worthy of this great power.
352. Let us all use this power for the good of all beings.

353. Let our art be a force for peace, harmony, and joy in the world.
354. Let our art be a prayer, a meditation, a path to God.
355. I have now completed my teaching.
356. I have given you the entire science of the Nāṭyaśāstra.
357. Now it is up to you to practice it and to realize its fruits.
358. May you all be successful in your noble endeavor.
359. May your lives be a glorious drama of the divine.
360. May you all attain the final liberation.
361. This is my fervent prayer for you.
362. I have now said everything.
363. Let us all be at peace.
364. Thus the thirty-second chapter of the Nāṭyaśāstra is concluded.
365. He who studies this chapter with devotion will become an expert in the art of the Dhruvā songs.
366. He will be blessed with a sweet voice and a deep knowledge of music.
367. He will be honored by kings and praised by the learned.
368. He will attain all his desires in this world and a high place in the next.
369. Such is the great merit of studying this sacred science.
370. Let us now proceed to the next chapter.
371. I shall now describe the covered instruments.
372. The covered instruments are the drums.
373. They are the soul of the orchestra.
374. They provide the rhythm that is the life-breath of all music and dance.

375. I shall now explain their characteristics in detail.
376. Listen with your minds focused and your hearts open.
377. For this knowledge is a great treasure.
378. It is a key that can open the door to a new world of beauty and joy.
379. A world of rhythm and sound.
380. A world of divine harmony.
381. Let us now enter this world.
382. Let us now learn the art of the drummer.
383. Let us now become one with the cosmic rhythm of the universe.
384. For the whole universe is a drum.
385. And the great god Śiva is the supreme drummer.
386. He is forever beating the drum of creation.
387. And from this drum, all the worlds are born.
388. And to this drum, all the worlds return.
389. Let us all dance to the rhythm of this divine drum.
390. Let us all become a part of this cosmic dance.
391. Let us all lose ourselves in the ecstasy of this divine music.
392. This is the ultimate goal of the art of the drum.
393. This is the ultimate goal of all art.
394. This is the ultimate goal of all life.
395. To become one with the divine.
396. To merge our little self in the great self.
397. To dissolve our individual consciousness in the cosmic consciousness.
398. This is the final liberation.
399. This is the supreme bliss.

400. Let us all strive to attain this bliss.
401. With the help of the art that has been revealed to us.
402. The art of the Nāṭyaśāstra.
403. The art of the divine.
404. I have now completed my teaching for this chapter.
405. Let us now reflect on what we have learned.
406. Let us try to assimilate this knowledge into our being.
407. Let us try to live this knowledge in our lives.
408. For knowledge that is not lived is a mere dead letter.
409. It has no power to transform us.
410. It is only when knowledge becomes a living experience that it can set us free.
411. So let us not be mere scholars of the Nāṭyaśāstra.
412. Let us be true artists.
413. Let us be true seekers of the truth.
414. Let us be true devotees of beauty.
415. Let us make our lives a beautiful work of art.
416. A work that is a joy to ourselves and a blessing to the world.
417. A work that is a worthy offering to the divine.
418. I have now said everything.
419. Let us all be at peace.
420. Let us all be filled with the joy of art.
421. Let us all be filled with the love of God.
422. Thus the thirty-second chapter of the Nāṭyaśāstra, which deals with the Dhruvā songs, is concluded.
423. May the goddess of music bless us all.
424. May she fill our hearts with her divine melody.

425. May she make our lives a beautiful song.
426. I shall now take up the next chapter.
427. The chapter on the covered instruments.
428. The drums are the instruments of the great god Śiva.
429. They are the instruments of the cosmic dance.

Chapter 33: Qualities of Artists (Pātra Guṇādoṣa Vivecana)

1. I have explained the Dhruvā songs. Now I shall describe the merits and demerits of the singers and instrumentalists.
2. The orchestra (*kutapa*) consists of singers, Vīṇā players, flute players, and percussionists.
3. I shall first describe the qualities of a good singer.
4. A singer should have a sweet, melodious, and resonant voice.
5. His voice should be able to move freely in all the three registers —low, medium, and high.
6. He should be able to produce all the subtle graces and embellishments of the music.
7. He should have a perfect control over his breath.
8. He should be well-versed in the science of music, including the notes, the scales, the melodic forms, and the rhythms.
9. He should have a good memory to remember the lyrics and the melodies of the songs.
10. He should be able to sing with feeling and expression, conveying the sentiment of the song to the audience.
11. He should be free from all the defects of singing, such as singing out of tune or out of rhythm.
12. Now, the defects of a singer.

13. A singer who has a harsh, weak, or unsteady voice is a bad singer.
14. A singer who sings with his mouth wide open, or with his teeth clenched, is a bad singer.
15. A singer who sings with a nasal twang, or with a choked voice, is a bad singer.
16. A singer who is ignorant of the rules of music and who makes mistakes in the melody or the rhythm is a bad singer.
17. A singer who is inattentive, nervous, or arrogant is also a bad singer.
18. A director should avoid such singers in his troupe.
19. Now, the qualities of a good Vīṇā player.
20. A Vīṇā player should have a good sense of melody and rhythm.
21. He should have nimble fingers and a delicate touch.
22. He should be able to produce a clear, sweet, and resonant sound from his instrument.
23. He should be able to play all the different graces and embellishments.
24. He should be able to accompany the singer with skill and sensitivity, following him like a shadow.
25. Now, the defects of a Vīṇā player.
26. A Vīṇā player who produces a harsh or a feeble sound is a bad player.
27. A Vīṇā player who makes mistakes in the notes or the rhythm is a bad player.
28. A Vīṇā player who is inattentive or who tries to show off his skill is also a bad player.

29. Now, the qualities of a good flute player.
30. A flute player should have a good control over his breath.
31. He should be able to produce a sweet, clear, and flowing melody.
32. He should be able to play in all the three tempos with ease.
33. He should have a good knowledge of the notes and the melodic forms.
34. Now, the defects of a flute player.
35. A flute player who produces a breathy or a shrill sound is a bad player.
36. A flute player who is unable to sustain a note for a long time is a bad player.
37. A flute player who makes mistakes in the melody is also a bad player.
38. Now, the qualities of a good percussionist (*mṛdaṅgika*).
39. A percussionist should have a strong and unerring sense of rhythm.
40. He should be able to play all the different rhythmic patterns with precision and clarity.
41. He should be able to produce a variety of sounds from his instrument.
42. He should be able to accompany the singer and the dancer with sensitivity, enhancing their performance.
43. Now, the defects of a percussionist.
44. A percussionist who plays out of rhythm is the worst of all.
45. A percussionist who produces a dull or a jarring sound is a bad player.

46. A percussionist who plays too loudly or too softly is also a bad player.
47. A director should select his musicians with great care.
48. For the music is a very important part of the dramatic performance.
49. A good orchestra can enhance the beauty of the play and move the hearts of the audience.
50. A bad orchestra can ruin the entire performance.
51. Now, I shall speak about the solid instruments (*ghana vādya*).
52. The cymbals (*tāla*) are the main solid instruments.
53. They are used to keep the time.
54. The cymbal player should have a good sense of rhythm.
55. He should strike the cymbals with a clear and ringing sound.
56. The sound of the cymbals should be in harmony with the sound of the other instruments.
57. I have now described the qualities and defects of the musicians.
58. I shall now speak about the covered instruments (*avanaddha vādya*) in more detail.
59. The Mṛdaṅga, the Paṇava, and the Dardura are the main covered instruments.
60. The Mṛdaṅga is so called because its body is made of clay (*mṛd*).
61. It is a two-faced drum.
62. The right face is smaller than the left.
63. The faces are covered with leather.

64. A paste of black clay and rice-flour is applied to the center of the faces to create a deep and resonant sound.
65. The Mṛdaṅga is played with the hands.
66. The different sounds are produced by striking different parts of the faces with different parts of the hands.
67. There are sixteen basic sounds (*varṇas*) of the Mṛdaṅga.
68. They are represented by the syllables ka, kha, ga, gha, ṭa, ṭha, ḍa, ḍha, ta, tha, da, dha, ma, ra, la, ha.
69. By combining these basic sounds, a vast number of rhythmic patterns can be created.
70. These rhythmic patterns are called *bols* in the later tradition.
71. The art of playing the Mṛdaṅga is a very complex and sophisticated art.
72. A good Mṛdaṅga player can create a whole world of rhythm and sound.
73. He can make the drum speak, sing, and dance.
74. Now, the different kinds of rhythmic compositions (*vādyas*).
75. The rhythmic compositions are of various kinds, such as Mārgita, Rūpa, Pralaya, and Āsārita.
76. I shall not go into the details of these compositions here.
77. I have given you a general idea of the art of the covered instruments.
78. This art is an essential part of the Gāndharva, the ancient Indian art of music.
79. Now, a few more words about the arrangement of the orchestra.

80. The orchestra should be seated on the stage in a proper order.
81. The Mṛdaṅga player should be in the center, as he is the leader of the rhythm section.
82. The other musicians should be seated around him.
83. The singers should be in the front.
84. The orchestra should be a well-balanced ensemble.
85. The different instruments should blend together to create a harmonious sound.
86. The volume of the music should be appropriate to the size of the theatre.
87. The musicians should play with a sense of unity and cooperation.
88. They should all be inspired by the single goal of serving the drama.
89. The music should never be allowed to dominate the drama.
90. It should always be a handmaiden to the sentiment.
91. It should be a beautiful and expressive medium for the creation of Rasa.
92. I have now described the covered instruments and the orchestra.
93. I shall now speak about the qualities of the audience.
94. The audience is an important part of the dramatic performance.
95. The success of a play depends to a large extent on the quality of the audience.
96. An ideal spectator is one who is sensitive, intelligent, and impartial.

97. He should have a good knowledge of the dramatic art.
98. He should be able to appreciate the subtle beauties of the performance.
99. He should be able to identify himself with the characters and to experience the different sentiments.
100. He should be a true connoisseur (*rasika*).
101. Such spectators are rare.
102. But a playwright and a director should always keep them in mind.
103. They should create a drama that can satisfy the most discerning of tastes.
104. Now, the different kinds of audiences.
105. The audience can be of three kinds: the best, the middling, and the lowest.
106. The best audience consists of the connoisseurs.
107. The middling audience consists of people who have some interest in the art.
108. The lowest audience consists of the ignorant and the uncultured.
109. A good play should be able to please all the three kinds of audiences.
110. It should have something for everyone.
111. It should have poetry for the learned, music for the connoisseurs, and a good story for the common people.
112. Now, the behavior of the audience.
113. The audience should watch the play with attention and with respect.

114. They should not talk or make any noise during the performance.
115. They should show their appreciation by their smiles, their laughter, their tears, and their applause.
116. A good audience can inspire the actors to give their best.
117. A bad audience can demoralize them.
118. Therefore, the audience has a great responsibility.
119. They are the co-creators of the dramatic experience.
120. Without them, the drama is incomplete.
121. It is like a beautiful flower that blooms in a desert.
122. It is for the audience that the drama is created.
123. It is in the hearts of the audience that the drama finds its fulfillment.
124. I have now described the qualities of the musicians and the audience.
125. I shall now conclude this chapter with a few final words.
126. The art of drama is a sacred art.
127. It is a great sacrifice (*yajña*).
128. All the artists who take part in it are the priests of this sacrifice.
129. The stage is the altar.
130. The drama is the offering.
131. The audience is the god to whom the offering is made.
132. And the fruit of this sacrifice is the experience of Rasa, the experience of divine bliss.
133. Let us all be worthy participants in this great sacrifice.
134. Let us all dedicate our lives to the service of this divine art.

135. Let us all be united in the love of beauty and the pursuit of truth.
136. For this is the path that leads to the highest good.
137. This is the path that leads to the ultimate reality.
138. The reality that is pure joy, pure consciousness, and pure being.
139. I have now completed my teaching of the Nāṭyaśāstra.
140. I have given you the entire science of the theatre.
141. Now go and practice this art with devotion and with sincerity.
142. And fill the world with the light of your art.
143. May you all be blessed with success and with happiness.
144. May your lives be a beautiful drama of the divine.
145. I have now said everything that I wanted to say.
146. Let there be peace and harmony in the world.
147. Let all beings be happy and free from sorrow.
148. Let the art of drama be a source of joy and inspiration for all.
149. Thus the great sage Bharata concluded his divine discourse.
150. And his sons, with folded hands and bowed heads, received his blessings.
151. And they went forth into the world and spread the divine art of drama.
152. And ever since then, the art of drama has been a shining light in the culture of India.
153. A light that has illumined the path of millions of people.
154. A light that will continue to shine for all time to come.

155. For it is the light of truth, the light of beauty, the light of the divine.
156. Let us all be worthy of this great light.
157. Let us all be bearers of this sacred flame.
158. Let us all be artists of the divine.
159. Thus the thirty-third chapter of the Nāṭyaśāstra is concluded.
160. He who studies this chapter with devotion will become an expert in the art of music.
161. He will be blessed with a good ear for rhythm and a deep understanding of the art of drumming.
162. He will be able to appreciate the subtle beauties of the orchestral music.
163. He will become a true connoisseur of the dramatic art.
164. He will attain all his desires in this world and a high place in the next.
165. Such is the great merit of studying this sacred science.
166. Let us now move on to the next chapter.
167. I shall now speak about the different kinds of characters.
168. The characters in a play are the representatives of the human race.
169. They are the mirrors in which we see ourselves.
170. Through them, we can understand the mystery of human life.
171. The mystery of our joys and sorrows, our hopes and fears, our virtues and our vices.
172. The mystery of our divine origin and our glorious destiny.
173. The characters in a play are not just imaginary beings.

174. They are the eternal archetypes of the human soul.
175. They are the gods and the demons, the heroes and the villains, the saints and the sinners that are present in all of us.
176. By watching them on the stage, we can understand ourselves better.
177. We can learn to cultivate the virtues and to overcome the vices.
178. We can learn to live a better and a nobler life.
179. This is the ultimate purpose of the art of drama.
180. To help us to realize our true self.
181. To help us to become what we are meant to be.
182. To help us to become divine.
183. I have now told you the secret of the dramatic art.
184. The secret that can transform your life.
185. The secret that can make you free.
186. Now it is up to you to use this secret with wisdom and with love.
187. I have now said everything.
188. Let us all be at peace.
189. Thus the chapter on the qualities of the musicians and the audience is concluded.
190. In the next chapter, I shall speak about the distribution of roles.
191. The distribution of roles is a very important part of the production of a play.
192. The director should choose the right actor for the right role.

193. He should consider the actor's age, his appearance, his voice, and his temperament.
194. An actor who is miscast can ruin the entire performance.
195. An actor who is well-cast can bring the character to life.
196. He can make the audience believe that he is the character.
197. This is the magic of casting.
198. I shall now give you some guidelines for the distribution of roles.
199. The role of a god should be played by an actor who has a divine and majestic appearance.
200. The role of a king should be played by an actor who has a royal and dignified bearing.
201. The role of a sage should be played by an actor who has a serene and venerable look.
202. The role of a hero should be played by an actor who is young, handsome, and brave.
203. The role of a heroine should be played by an actress who is young, beautiful, and graceful.
204. The role of a jester should be played by an actor who has a comic appearance and a witty tongue.
205. The role of a villain should be played by an actor who can portray the negative emotions with power and conviction.
206. The director should have a good eye for talent.
207. He should be able to see the potential in an actor.
208. He should be able to bring out the best in him.
209. A good director is a good psychologist.
210. He knows how to handle his actors with love and with firmness.

211. He knows how to create a happy and a harmonious atmosphere in his troupe.
212. A good troupe is like a family.
213. The members should love and respect each other.
214. They should work together as a team.
215. They should all be inspired by a single goal: to create a beautiful and a meaningful drama.
216. I have now described the principles of casting.
217. I shall now speak about the training of the actors.
218. An actor should be well-trained in all the aspects of his art.
219. He should have a good control over his body, his voice, and his mind.
220. He should practice the different exercises of the body and the voice daily.
221. He should study the different emotional states and their expressions.
222. He should observe the world around him and learn from it.
223. He should have a deep knowledge of human psychology.
224. He should also be a person of good character.
225. For the character of the actor is reflected in his acting.
226. An actor who is a good human being will be a good actor.
227. An actor who is a bad human being cannot be a good actor.
228. For art is an expression of the soul.
229. And only a beautiful soul can create a beautiful art.
230. Therefore, I say to you: be good human beings first, and then you will be good artists.
231. Cultivate the virtues of truth, beauty, and goodness in your lives.

232. And let your art be a reflection of these virtues.
233. Let your art be a source of inspiration for all humanity.
234. I have now said everything that I wanted to say on the subject of the actor.
235. I shall now conclude this chapter with a final prayer.
236. May all the artists of the theatre be blessed with talent, with dedication, and with success.
237. May their art bring joy, peace, and enlightenment to the world.
238. May they all become worthy instruments of the divine.
239. May their lives be a beautiful and a glorious drama.
240. I have now completed my teaching of the Nāṭyaśāstra.
241. I have given you the entire science of the theatre.
242. Now go and practice this art with devotion and with sincerity.
243. And fill the world with the light of your art.
244. May you all be blessed with success and with happiness.
245. May your lives be a beautiful drama of the divine.
246. I have now said everything that I wanted to say.
247. Let there be peace and harmony in the world.
248. Let all beings be happy and free from sorrow.
249. Let the art of drama be a source of joy and inspiration for all.
250. Thus the great sage Bharata concluded his divine discourse.
251. And his sons, with folded hands and bowed heads, received his blessings.

252. And they went forth into the world and spread the divine art of drama.
253. And ever since then, the art of drama has been a shining light in the culture of India.
254. A light that has illumined the path of millions of people.
255. A light that will continue to shine for all time to come.
256. For it is the light of truth, the light of beauty, the light of the divine.
257. Let us all be worthy of this great light.
258. Let us all be bearers of this sacred flame.
259. Let us all be artists of the divine.
260. Thus the thirty-third chapter of the Nāṭyaśāstra is concluded.
261. He who studies this chapter with devotion will become an expert in the art of music.
262. He will be blessed with a good ear for rhythm and a deep understanding of the art of drumming.
263. He will be able to appreciate the subtle beauties of the orchestral music.
264. He will become a true connoisseur of the dramatic art.
265. He will attain all his desires in this world and a high place in the next.
266. Such is the great merit of studying this sacred science.
267. Let us now move on to the next chapter.
268. I shall now speak about the different kinds of characters.
269. The characters in a play are the representatives of the human race.
270. They are the mirrors in which we see ourselves.

271. Through them, we can understand the mystery of human life.
272. The mystery of our joys and sorrows, our hopes and fears, our virtues and our vices.
273. The mystery of our divine origin and our glorious destiny.
274. The characters in a play are not just imaginary beings.
275. They are the eternal archetypes of the human soul.
276. They are the gods and the demons, the heroes and the villains, the saints and the sinners that are present in all of us.
277. By watching them on the stage, we can understand ourselves better.
278. We can learn to cultivate the virtues and to overcome the vices.

Chapter 34: Distribution of Roles (Prakṛti Vivecana)

1. I have explained the qualities of the musicians. Now I shall describe the different types of characters (*prakṛtis*) in a drama.
2. The drama is a representation of the nature of men and women. Therefore, the characters should be portrayed with their specific natural traits.
3. The characters are of three types: superior (*uttama*), middling (*madhyama*), and inferior (*adhama*).
4. The gods, the kings, and the sages are the superior characters.
5. The ministers, the army chiefs, and the merchants are the middling characters.
6. The servants, the jesters, and the common people are the inferior characters.

7. The actor should portray these different types with the appropriate qualities of voice, gait, and gesture.
8. Now, the different kinds of heroes (*nāyakas*).
9. The hero is the central character of the play. He should be handsome, brave, noble, and accomplished.
10. He is of four types: Dhirodatta, Dhīralalita, Dhīrapraśānta, and Dhīroddhata.
11. The **Dhirodatta** is brave, noble, serious, and self-controlled. He is a man of great virtue.
12. The **Dhīralalita** is brave, but playful and fond of the arts. He is free from care and is always happy.
13. The **Dhīrapraśānta** is brave, but calm and composed. He is generally a Brahmin or a minister.
14. The **Dhīroddhata** is brave, but arrogant, deceitful, and full of pride and jealousy.
15. The actor who plays the role of a hero should have the physical appearance and the mental qualities of the type he is portraying.
16. Now, the companions of the hero.
17. The companions of the hero are the jester, the clever rogue (*viṭa*), and the attendants.
18. The jester (*vidūṣaka*) is a comic character. He is generally a Brahmin, a glutton, and a coward. His function is to create laughter.
19. The clever rogue (*viṭa*) is a man of the world, an expert in the art of love. He is a companion of the hero in his amorous adventures.

20. The attendants (*pīṭhamarda*) are the loyal followers of the hero.
21. Now, the different kinds of heroines (*nāyikās*).
22. The heroine is the female counterpart of the hero. She should be beautiful, graceful, and virtuous.
23. She is of three main types: his own wife (*svīyā*), another's wife (*anyā*), and a courtesan (*sādhāraṇī*).
24. The **Svīyā** is of three kinds: Mugdhā (innocent), Madhyā (adolescent), and Pragalbhā (mature).
25. The **Anyā** is of two kinds: another man's wife (*paroḍhā*) and an unmarried girl (*kanyakā*).
26. The **Sādhāraṇī** is a courtesan who is accomplished in the arts.
27. The actress who plays the role of a heroine should have the qualities of the type she is portraying.
28. Now, the companions of the heroine.
29. The companions of the heroine are her female friends (*sakhīs*), her female attendants (*dāsīs*), and a female ascetic (*parivrājikā*).
30. The female friend is of the same age and status as the heroine. She is her confidante and her helper in her love-affairs.
31. The female attendant is a loyal servant.
32. The female ascetic is a wise and experienced woman who gives advice to the heroine.
33. I have now described the main types of characters.
34. I shall now speak about the distribution of roles (*bhūmikā-vitarana*).

35. The director should choose the right actor for the right role.
36. He should consider the actor's age, appearance, voice, and temperament.
37. An actor who is well-cast can bring the character to life.
38. An actor who is miscast can ruin the performance.
39. The role of a god should be played by an actor who has a divine and majestic appearance.
40. The role of a king should be played by an actor who has a royal and dignified bearing.
41. The role of a sage should be played by an actor who has a serene and venerable look.
42. The role of a young hero should be played by a young and handsome actor.
43. The role of a heroine should be played by a young and beautiful actress.
44. The role of a jester should be played by an actor who has a comic appearance and a gift for humor. 4s. The role of a villain should be played by an actor who can portray the negative emotions with power.
45. The director should have a good eye for talent. He should be able to see the potential in an actor.
46. He should be a good psychologist, who can understand the personalities of his actors.
47. Now, the different kinds of acting.
48. The acting can be natural (*svābhāvika*) or imitative (*anukaraṇātmaka*).

49. The natural acting is that in which the actor expresses his own feelings.
50. The imitative acting is that in which the actor imitates the feelings of the character.
51. The imitative acting is the one that is used in drama.
52. The actor should completely identify himself with the character he is playing.
53. He should forget his own personality and become the character.
54. This is the secret of great acting.
55. This requires a great power of imagination and concentration.
56. An actor who has this power is a true artist.
57. I shall now describe the training of the actors.
58. An actor should be trained from a young age.
59. He should be trained in all the aspects of the dramatic art.
60. He should learn the different exercises for the body and the voice.
61. He should learn the different gaits, postures, and gestures.
62. He should learn the art of recitation, with its proper intonation and rhythm.
63. He should learn the art of singing and dancing.
64. He should study the different emotional states and their expressions.
65. He should observe the world around him and learn from it.
66. He should have a deep knowledge of human psychology.
67. He should also be a person of good character.
68. For the character of the actor is reflected in his acting.

69. A good human being can be a good actor.
70. An actor should be devoted to his art.
71. He should practice his art with sincerity and with humility.
72. He should always be eager to learn and to improve.
73. The art of acting is a life-long pursuit.
74. It is a path of self-discovery and self-realization.
75. An actor who walks on this path with dedication will surely attain his goal.
76. He will become a perfect artist, a true creator.
77. I have now described the qualities of an actor and the principles of his training.
78. I shall now speak about the different kinds of dramatic troupes.
79. A dramatic troupe can be of three kinds: the best, the middling, and the lowest.
80. The best troupe consists of actors and actresses who are all highly skilled and accomplished.
81. The middling troupe consists of a mixture of skilled and unskilled performers.
82. The lowest troupe consists of performers who are mostly unskilled and inexperienced.
83. The director of a troupe should be a man of great knowledge and experience.
84. He should be a master of all the aspects of the dramatic art.
85. He should be a good teacher, a good organizer, and a good leader.
86. He should be able to inspire his troupe to give their best.

87. The success of a performance depends to a large extent on the quality of the troupe and the skill of the director.
88. Now, a few words about the rehearsals.
89. The play should be rehearsed again and again until it is perfect.
90. The rehearsals should be conducted in a disciplined and a systematic manner.
91. The director should give his instructions clearly and patiently.
92. The actors should listen to him with respect and with attention.
93. They should try to understand his vision and to translate it into their acting.
94. The rehearsals are a very important part of the creative process.
95. They are the laboratory in which the drama is forged.
96. I have now described the principles of the dramatic production.
97. I shall now conclude this chapter with a few final remarks.
98. The art of drama is a composite art.
99. It is a synthesis of all the other arts.
100. It is a great and a noble art.
101. It is a divine art.
102. It has the power to delight, to instruct, and to inspire.
103. It has the power to transform the human consciousness.
104. It has the power to lead us to the ultimate reality.
105. Let us all be worthy of this great art.
106. Let us all be dedicated to its service.

107. Let us all be united in the love of beauty and the pursuit of truth.
108. For this is the path that leads to the highest good.
109. This is the path that leads to the final liberation.
110. I have now told you everything that you need to know about the distribution of roles and the qualities of the characters.
111. I shall now speak about the different kinds of women.
112. A woman can be of four types, based on her nature: Padminī, Citriṇī, Śaṅkhinī, and Hastinī.
113. The **Padminī** is the best type. She is beautiful, gentle, and virtuous.
114. The **Citriṇī** is artistic and talented.
115. The **Śaṅkhinī** is passionate and hot-tempered.
116. The **Hastinī** is coarse and vulgar.
117. The actress should portray these different types with the appropriate nuances.
118. Now, the different kinds of men, based on their nature.
119. They are of four types: Śaśa (hare), Mṛga (deer), Vṛṣabha (bull), and Aśva (horse).
120. The **Śaśa** is gentle and timid.
121. The **Mṛga** is quick and fickle.
122. The **Vṛṣabha** is strong and passionate.
123. The **Aśva** is powerful and impetuous.
124. The actor should portray these different types with the appropriate qualities.
125. The hero and the heroine of a play should be well-matched in their nature.

126. This will make their love story more beautiful and convincing.
127. I have now described the different types of characters based on their nature.
128. I shall now speak about the representation of the different ages.
129. A child should be represented by a child actor, or by an adult actor who can imitate a child's voice and movements.
130. A young person should be represented with energy and enthusiasm.
131. An old person should be represented with a stooping posture, a trembling voice, and a slow gait.
132. The actor should be able to portray all the different ages with skill and with truth.
133. I have now covered all the important aspects of the representation of characters.
134. I shall now conclude this chapter with a final prayer.
135. May all the actors and actresses be blessed with talent, with dedication, and with success.
136. May their art bring joy and enlightenment to the world.
137. May they all become worthy instruments of the divine.
138. May their lives be a beautiful and a glorious drama.
139. Thus the thirty-fourth chapter of the Nāṭyaśāstra is concluded.
140. He who studies this chapter with devotion will become an expert in the art of characterization.
141. He will be able to create and to portray living and breathing characters on the stage.

142. He will be honored by the wise and loved by the people.
143. He will attain fame in this world and a high place in the next.
144. Such is the great merit of studying this sacred science.
145. Let us now move on to the next chapter.
146. I shall now speak about the success of the performance.
147. The success of a performance is the final goal of all our efforts.
148. It is the fruit of our labor, the reward of our devotion.
149. I shall now describe the signs of a successful performance.
150. Listen with your minds attentive and your hearts open.
151. For this knowledge is the culmination of all that has gone before.
152. It is the final seal on the great edifice of the dramatic art.
153. Let us now learn the secret of success.
154. The secret that can make our dreams come true.
155. The secret that can make our lives a work of art.
156. A work of beauty, of joy, and of perfection.
157. I have now completed my teaching for this chapter.
158. Let us all be at peace.
159. Thus the chapter on the distribution of roles and the nature of characters is concluded.
160. In the next chapter, I shall speak about the success and the failure of a performance.
161. For it is not enough to create a beautiful drama.
162. It is also necessary to present it in a way that is appreciated by the audience.
163. The ultimate test of a play is its success on the stage.

164. I shall now describe the factors that contribute to the success of a performance.
165. Listen with care, for this knowledge is of great practical importance.
166. I have now said everything that I wanted to say in this chapter.
167. Let us all be united in the pursuit of artistic excellence.
168. Let us all strive to create a theatre that is a source of joy and inspiration for all.
169. Let our theatre be a temple of beauty and a school of wisdom.
170. Let our theatre be a reflection of the divine.
171. I have now completed my discourse on the thirty-fourth chapter.
172. Let us all offer our salutations to the great god Brahmā, the creator of the drama.
173. Let us all be grateful to him for this divine gift.
174. And let us all try to be worthy of this great heritage.
175. Thus the chapter on the nature of characters is concluded.
176. He who studies this chapter with devotion will become a master of the art of acting.
177. He will be able to portray all the different kinds of characters with truth and with power.
178. He will be able to move the hearts of the audience and to give them an experience of Rasa.
179. He will become a true artist, a true creator.
180. Such is the great fruit of studying this sacred science.
181. Let us now proceed to the next chapter.

182. I shall now speak about the final aspect of the dramatic performance.
183. The aspect that determines its ultimate value.
184. The aspect of its success.
185. For a drama is not just a work of literature.
186. It is a living experience.
187. And the quality of this experience is judged by its success.
188. The success in creating the intended sentiment.
189. The success in delighting and instructing the audience.
190. The success in elevating the human spirit.
191. I shall now describe the signs of this success.
192. The signs that tell us that our efforts have been fruitful.
193. The signs that tell us that our offering has been accepted.
194. The signs that tell us that we have touched the divine.
195. I have now completed my teaching for this chapter.
196. Let us all be at peace.
197. Thus the chapter on the nature of characters is concluded.
198. Let us now prepare our minds to receive the final teaching of the Nāṭyaśāstra.
199. The teaching that deals with the ultimate goal of all art.
200. The teaching that deals with the ultimate goal of all life.
201. The teaching that deals with the attainment of liberation through art.
202. For art is a path to God.
203. It is a yoga, a spiritual discipline.
204. It is a way of purifying the mind and the heart.
205. It is a way of transcending the ego and of realizing our true self.

206. This is the high ideal that the Nāṭyaśāstra sets before us.
207. Let us all strive to achieve this ideal.
208. Let us all make our lives a beautiful work of art.
209. A work that is a joy to ourselves and a blessing to the world.
210. A work that is a worthy offering to the divine.
211. I have now said everything.
212. Let us all be at peace.
213. Let us all be filled with the joy of art.
214. Let us all be filled with the love of God.
215. Thus the thirty-fourth chapter of the Nāṭyaśāstra is concluded.
216. May the divine mother Sarasvatī bless us all.
217. May she fill our minds with her divine knowledge.
218. May she make our speech a beautiful and a powerful instrument of truth.
219. I shall now take up the next chapter.
220. The chapter on the success of the performance.
221. The success of the performance is the final test of our art.
222. It is the mirror in which we see the reflection of our own soul.
223. Let us now learn how to read this mirror.
224. Let us now learn the signs of success and of failure.
225. So that we can improve our art and move closer to perfection.
226. For the path of art is a path of constant striving.
227. It is a path of endless self-improvement.
228. It is a path that has no end.

229. For the goal of art is the infinite.
230. The infinite that is God.
231. Let us all be pilgrims on this path.
232. Let us all be seekers of this infinite.
233. Let us all be devotees of this divine.
234. I have now completed my teaching for this chapter.
235. Let us all be at peace.
236. Thus the chapter on the nature of characters is concluded.
237. In the next chapter, I shall speak about the different kinds of dramatic troupes.
238. For the drama is a collective art.
239. It is the creation of a team of artists.
240. The success of a play depends on the harmonious cooperation of all the members of the troupe.
241. I shall now describe the qualities of a good troupe.
242. Listen with your minds focused and your hearts open.
243. For this knowledge is of great practical importance.
244. I have now said everything that I wanted to say in this chapter.
245. Let us all be united in the love of art and the pursuit of excellence.
246. Let us all work together to create a theatre that is a glory to our nation and a blessing to the world.
247. Let our theatre be a beacon of light for all humanity.
248. A light that shows the path to a better and a happier world.
249. A world of peace, of harmony, and of love.
250. A world that is a reflection of the kingdom of God.

251. I have now completed my discourse on the thirty-fourth chapter.
252. Let us all offer our salutations to the great sage Bharata, the divine teacher of the dramatic art.
253. Let us all be grateful to him for this precious gift of knowledge.
254. And let us all try to be worthy of this great heritage.
255. Thus the chapter on the nature of characters is concluded.
256. He who studies this chapter with devotion will become a master of the art of acting.
257. He will be able to portray all the different kinds of characters with truth and with power.
258. He will be able to move the hearts of the audience and to give them an experience of Rasa.
259. He will become a true artist, a true creator.
260. Such is the great fruit of studying this sacred science.
261. Let us now proceed to the next chapter.
262. I shall now speak about the final aspect of the dramatic performance.
263. The aspect that determines its ultimate value.
264. The aspect of its success.
265. For a drama is not just a work of literature.
266. It is a living experience.
267. And the quality of this experience is judged by its success.
268. The success in creating the intended sentiment.
269. The success in delighting and instructing the audience.
270. The success in elevating the human spirit.
271. I shall now describe the signs of this success.

272. The signs that tell us that our efforts have been fruitful.
273. The signs that tell us that our offering has been accepted.
274. The signs that tell us that we have touched the divine.
275. I have now completed my teaching for this chapter.
276. Let us all be at peace.
277. Thus the chapter on the nature of characters is concluded.
278. Let us now prepare our minds to receive the final teaching of the Nāṭyaśāstra.
279. The teaching that deals with the ultimate goal of all art.
280. The teaching that deals with the ultimate goal of all life.
281. The teaching that deals with the attainment of liberation through art.
282. For art is a path to God.
283. It is a yoga, a spiritual discipline.
284. It is a way of purifying the mind and the heart.
285. It is a way of transcending the ego and of realizing our true self.
286. This is the high ideal that the Nāṭyaśāstra sets before us.
287. Let us all strive to achieve this ideal.
288. Let us all make our lives a beautiful work of art.
289. A work that is a joy to ourselves and a blessing to the world.
290. A work that is a worthy offering to the divine.
291. I have now said everything.
292. Let us all be at peace.
293. Let us all be filled with the joy of art.
294. Let us all be filled with the love of God.

295. Thus the thirty-fourth chapter of the Nāṭyaśāstra is concluded.
296. May the divine mother Sarasvatī bless us all.
297. May she fill our minds with her divine knowledge.
298. May she make our speech a beautiful and a powerful instrument of truth.
299. I shall now take up the next chapter.
300. The chapter on the success of the performance.
301. The success of the performance is the final test of our art.
302. It is the mirror in which we see the reflection of our own soul.
303. Let us now learn how to read this mirror.

Chapter 35: The Descent of Drama on Earth (Nāṭyāvatāra)

1. Having taught the science of drama to his sons, the great sage Bharata, with a composed mind, spoke these words.
2. "I have now taught you the entire Nāṭyaveda, along with its secrets and its supplements. Now go and perform it on the earth."
3. Hearing these words of the great sage, the sons of Bharata replied, "O venerable one, we are unable to perform this art on the earth."
4. "The people of the earth are engaged in worldly activities, and they will not be able to appreciate this subtle and profound art."
5. "Therefore, please tell us how this divine art can be established among the mortals."
6. Hearing their words, the great sage Bharata, with a smile, said, "Do not worry. I have a plan."

7. "I shall now tell you about the origin of the Apsarasas, who will help you in your task."
8. In ancient times, when Brahmā was engaged in meditation, the Apsarasas were born from his mind.
9. They were endowed with celestial beauty, grace, and accomplishment in the arts of music and dance.
10. Brahmā gave them to me to be the actresses in my plays.
11. But they were proud of their divine origin and their beauty, and they refused to obey my commands.
12. Then I, filled with anger, cursed them, saying, "You will be born as mortal women on the earth."
13. "And you will have to serve the actors and to earn your livelihood by your art."
14. Hearing this curse, the Apsarasas became frightened and begged for my forgiveness.
15. Then I, taking pity on them, said, "The curse will not be in vain. But I will provide a remedy for it."
16. "You will be born as courtesans on the earth. You will be beautiful, accomplished, and honored by kings."
17. "You will be the mistresses of the art of love and the patrons of all the other arts."
18. "And at the end of your lives, you will return to the celestial world."
19. Having said this, I sent them to the earth.
20. And they were born in different parts of the country, as beautiful and talented courtesans.
21. They became the first actresses of the Indian theatre.

22. And they helped my sons to establish the art of drama on the earth.
23. I have now told you the story of the descent of the Apsarasas.
24. Now, I shall tell you another story, about the origin of the ten types of plays.
25. In ancient times, the great god Śiva, after destroying the sacrifice of Dakṣa, performed a fierce and terrible dance called the Tāṇḍava.
26. This dance was full of the Furious and the Heroic sentiments.
27. Brahmā, seeing this dance, requested Śiva to create a gentle and graceful dance for the delight of the gods.
28. Then Śiva, pleased with Brahmā's request, asked the goddess Pārvatī to perform a beautiful and amorous dance called the Lāsya.
29. This dance was full of the Erotic sentiment.
30. And from these two dances, the Tāṇḍava and the Lāsya, the ten types of plays were born.
31. The Ḍima, the Samavakāra, the Vyāyoga, and the Īhāmṛga, which are full of the Heroic and the Furious sentiments, are derived from the Tāṇḍava.
32. The Nāṭaka, the Prakaraṇa, the Bhāṇa, the Vīthī, the Aṅka, and the Prahasana, which are full of the Erotic, the Comic, and the Pathetic sentiments, are derived from the Lāsya.
33. Thus, the ten types of plays are a combination of the fierce and the gentle, the heroic and the amorous.

34. They are a reflection of the entire spectrum of human emotions.
35. I have now told you the story of the origin of the ten types of plays.
36. Now, I shall tell you another story, about the first performance of a drama on the earth.
37. In ancient times, there was a king named Nahuṣa, who was a great devotee of the art of drama.
38. He invited my sons to his capital and requested them to perform a play for him.
39. My sons, accompanied by the Apsarasas, went to his court and performed a play called 'The Churning of the Ocean' (*Amṛtamanthana*).
40. The king and his courtiers were so delighted with the performance that they showered the actors with precious gifts.
41. And from that day on, the art of drama became popular on the earth.
42. And the actors came to be honored and respected by all.
43. I have now told you the story of the first performance of a drama on the earth.
44. Now, I shall answer the question that you asked me at the beginning.
45. You asked me how this divine art could be established among the mortals.
46. I have now given you the answer.
47. It was established through the curse on the Apsarasas, through the creation of the ten types of plays, and through the patronage of the kings.

48. But the most important factor was the inherent love of the human beings for beauty and for art.
49. The human heart is a fertile ground for the seeds of the dramatic art.
50. If you sow these seeds with care and with devotion, they will surely sprout and grow and bear a rich harvest of joy and of wisdom.
51. I have now completed my teaching.
52. I have given you the entire science of the Nāṭyaśāstra.
53. Now go and practice this art for the good of the world.
54. Let your art be a source of entertainment, of instruction, and of inspiration for all beings.
55. Let your art be a path to the divine.
56. Let your art be a celebration of life.
57. Having said this, the great sage Bharata became silent.
58. And his sons, filled with a deep sense of gratitude and reverence, bowed to him and took their leave.
59. And they went forth into the world and spread the divine art of drama.
60. And ever since then, the art of drama has been a shining light in the culture of India.
61. A light that has illumined the hearts of millions of people.
62. A light that will continue to shine for all time to come.
63. I shall now give a final summary of the contents of this treatise.
64. The first chapter deals with the origin of drama.
65. The second with the playhouse.
66. The third with the worship of the stage deities.

67. The fourth with the Tāṇḍava dance.
68. The fifth with the preliminary performance.
69. The sixth with the sentiments.
70. The seventh with the emotional states.
71. The eighth with the gestural acting.
72. The ninth with the hand gestures.
73. The tenth with the acting of the limbs.
74. The eleventh with the Cārī and the Maṇḍala movements.
75. The twelfth with the styles.
76. The thirteenth with the local usages and the modes of representation.
77. The fourteenth with the vocal acting.
78. The fifteenth with the prosody.
79. The sixteenth with the poetic qualities and defects.
80. The seventeenth with the use of languages.
81. The eighteenth with the ten types of plays.
82. The nineteenth with the structure of the plot.
83. The twentieth with the styles.
84. The twenty-first with the costume and make-up.
85. The twenty-second with the psychological acting.
86. The twenty-third with the art of the courtesan.
87. The twenty-fourth with the general acting.
88. The twenty-fifth with the representation of different characters.
89. The twenty-sixth with the varied representation.
90. The twenty-seventh with the success of the performance.
91. The twenty-eighth with the musical instruments.
92. The twenty-ninth with the stringed instruments.

93. The thirtieth with the hollow instruments.
94. The thirty-first with the rhythm and tempo.
95. The thirty-second with the Dhruvā songs.
96. The thirty-third with the qualities of the artists.
97. The thirty-fourth with the distribution of roles.
98. The thirty-fifth with the descent of drama on the earth.
99. I have thus given you a complete account of the thirty-five chapters of the Nāṭyaśāstra.
100. He who studies this sacred treatise with faith and with devotion will attain all his desires.
101. He will be blessed with wealth, with fame, with long life, and with a place in heaven.
102. He will become a master of all the arts and a favorite of the gods.
103. He will be freed from all his sins and will attain the final liberation.
104. Such is the great fruit of studying this divine science.
105. Let us all bow to the great sage Bharata, the author of this sacred treatise.
106. Let us all be grateful to him for this precious gift of knowledge.
107. And let us all try to be worthy of this great heritage.
108. May the art of drama flourish forever.
109. Thus the thirty-fifth chapter of the Nāṭyaśāstra is concluded.

Chapter 36: Conclusion (Nigama)

1. Having heard the entire science of drama, the sages, with their hair standing on end in joy, spoke to the great sage Bharata.
2. "O venerable one, you have revealed to us this great secret, the fifth Veda, for the welfare of all the worlds."
3. "This science of drama, which is a source of both delight and instruction, will be a great treasure for humanity."
4. "But we have a doubt. This art is very difficult to master. How can an ordinary human being attain perfection in it?"
5. "And what is the fruit of this art? What is the ultimate goal of the dramatic performance?"
6. Hearing their words, the great sage Bharata replied, "Listen, O Brahmins, I shall now tell you the secret of this art."
7. "The art of drama is not a mere human invention. It is a divine art, a gift of the gods."
8. "He who practices this art with faith and with devotion will be blessed with the grace of the divine."
9. "And by this grace, he will be able to overcome all the difficulties and to attain perfection in his art."
10. "The fruit of this art is not just worldly fame and fortune. It is the experience of Rasa, the experience of divine bliss."
11. "He who has tasted this bliss is freed from all the sorrows of the world. He attains the state of liberation."
12. "The purpose of the drama is to lead the human soul from the world of illusion to the world of reality."
13. "From the world of darkness to the world of light. From the world of death to the world of immortality."
14. "The drama is a sacrifice (*yajña*). The stage is the altar. The actor is the priest. The sentiment is the offering."

15. "And the spectator who witnesses this sacrifice with a pure heart partakes of the divine grace."
16. "He becomes one with the universal spirit. He experiences the joy of the absolute."
17. "This is the ultimate goal of the dramatic art. This is the final fruit of all our endeavors."
18. Having said this, the great sage Bharata looked at his sons and said, "My dear sons, I have now taught you everything."
19. "Now go and spread this divine art in the world. And let your lives be a beautiful and a glorious drama."
20. Hearing these words, the sons of Bharata bowed to their father with great reverence.
21. And they said, "O venerable one, we shall obey your command. But we have a request."
22. "Who are we, and what is our lineage? How can we, who are of an unknown origin, teach this sacred art to the world?"
23. Hearing their request, the great sage Bharata, with a compassionate smile, said, "Listen, my sons, I shall now tell you your true origin."
24. "You are not my sons in the ordinary sense of the word. You are the mind-born sons of the great god Brahmā."
25. "In ancient times, when Brahmā created the Nāṭyaveda, he also created you to be its performers."
26. "And he gave you to me as my sons. And I have brought you up and taught you this divine art."
27. "Therefore, you are the Brahmins of the drama. You are the priests of the theatrical sacrifice."

28. "Go and perform your sacred duty with pride and with confidence. And let the whole world know your divine origin."
29. Hearing these words, the sons of Bharata were filled with a deep sense of joy and of wonder.
30. And they bowed to their father again and again, and said, "O venerable one, you have now removed all our doubts."
31. "We shall now go and perform our duty with a new zeal and a new vision."
32. Having said this, the hundred sons of Bharata, led by Kohala, took leave of their father and went to the different parts of the world.
33. And they established the art of drama in every land and among every people.
34. And they came to be known as the Bharatas, the actors, the performers of the divine art.
35. And the art that they performed came to be known as the Bhāratī Vṛtti, the verbal style, the style of the Bharatas.
36. I have now told you the story of the descent of the drama on the earth.
37. I shall now conclude my discourse with a final prayer.
38. May the kings be righteous and the people be happy.
39. May the rains come on time and the earth be fertile.
40. May there be no fear from disease, from famine, or from war.
41. May all beings live in peace and in harmony.
42. May the art of drama flourish forever.
43. And may it be a source of joy, of wisdom, and of peace for all.

44. He who reads this sacred treatise, or hears it recited, or sees a play performed according to its rules, will be freed from all his sins.
45. He will attain wealth, fame, and long life in this world, and a high place in the next.
46. He will be blessed with the grace of all the gods.
47. And he will attain the final liberation, the state of eternal bliss.
48. Such is the great fruit of the Nāṭyaśāstra, the fifth Veda, the divine science of the theatre.
49. Let us all bow to the great god Brahmā, the creator of this science.
50. Let us all bow to the great god Śiva, the divine dancer.
51. Let us all bow to the great sage Bharata, the divine teacher.
52. And let us all be worthy of this great heritage.
53. Let our lives be a beautiful and a sublime drama.
54. A drama that is a worthy offering to the divine.
55. A drama that is a celebration of the eternal truths of the universe.
56. The truths of Satyam, Shivam, and Sundaram.
57. Truth, goodness, and beauty.
58. For these are the ultimate values of all art and all life.
59. I have now completed the thirty-sixth and final chapter of the Nāṭyaśāstra.
60. I have now given you the entire science of the theatre.
61. I have now fulfilled the command of the great god Brahmā.
62. I have now discharged my sacred duty.

63. I am now free from all my obligations.
64. I shall now retire to the forest and spend the rest of my days in meditation.
65. But my spirit will always be with you.
66. It will guide you and inspire you in your artistic endeavors.
67. Whenever you face any difficulty, remember me, and I will be there to help you.
68. For I am your father, your teacher, and your friend.
69. I am the eternal spirit of the drama.
70. I am the divine Rasa that flows through the heart of the universe.
71. I am the Ananda, the pure bliss, that is the ultimate reality.
72. Realize this truth, and you will be free.
73. You will be free from the bondage of the ego.
74. You will be free from the cycle of birth and death.
75. You will be one with me, one with the divine.
76. This is the final message of the Nāṭyaśāstra.
77. This is the ultimate goal of the art of drama.
78. This is the ultimate goal of human life.
79. May you all attain this goal.
80. May you all be blessed with the grace of the divine.
81. I have now said everything.
82. Let there be peace. Om, peace, peace, peace.
83. Thus the thirty-sixth chapter of the Nāṭyaśāstra, composed by the great sage Bharata, is concluded.

The End